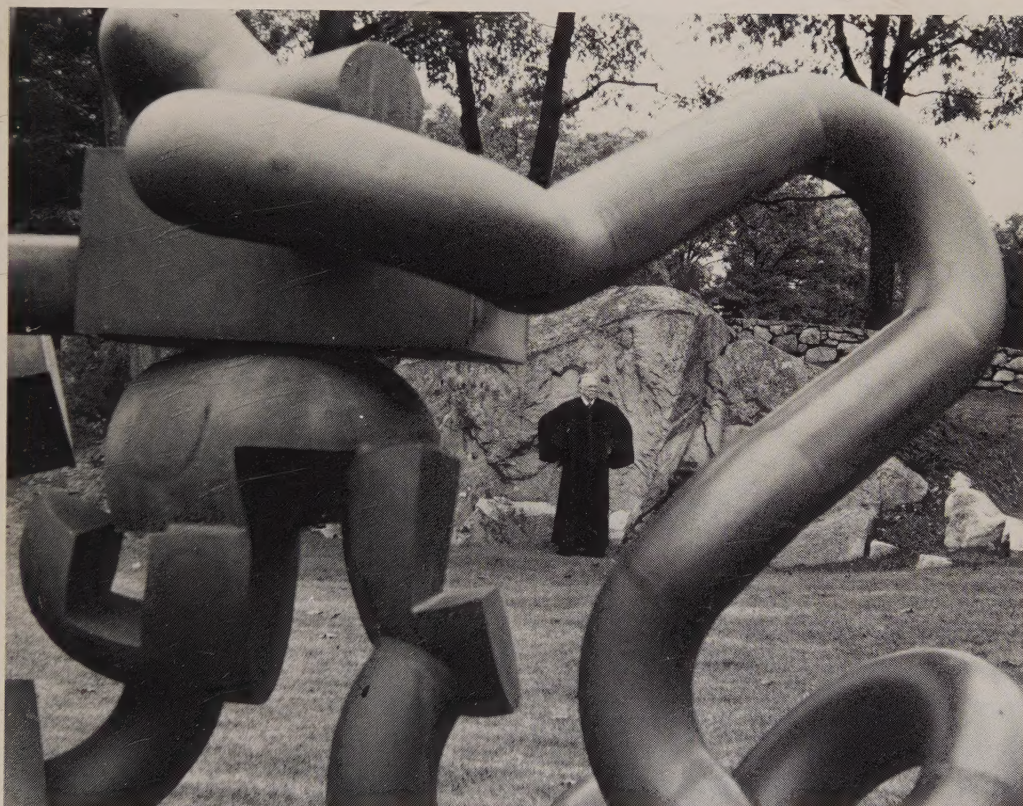


FAITH & FORM

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Vol. XX SPRING 1987 ISSN 0014-7001





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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

FAITH &
FORM

JOURNAL OF THE INTERFAITH FORUM ON RELIGION, ART AND ARCHITECTURE
PUBLISHED BY THE INTERFAITH FORUM ON RELIGION, ART AND ARCHITECTURE
1777 CHURCH STREET, NW, WASHINGTON, DC 20036



About the Cover: An informal garden wedding unexpectedly set the scene for a satisfying juxtaposition of art and religion. The sculptor is Peter Voulkos and the work, *Pirelli*, 1967, bronze, is in private collection. The awaiting clergyman is The Reverend Eugene W. Meyer, United Church of Christ, Auburndale, Mass.

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Notes and Comments

The President's Message



After a successful National Conference in Berkeley, California, the first to be held on the West Coast, IFRAA is planning many new events. The 1988 National Conference will be in Houston, Texas and is being planned under the direction of fabric artist Win Center. The post-conference tour to Mexico is already being programmed by Professor Donald Bruggink.

Regional conferences will be increased from two to six per year, with a conference being scheduled in each of the six regions annually. Our last two regionals, in Houston in June and in Boston in November, were attended by overflow crowds. The success of these intense one-day seminars attests to the public's interest and enthusiasm in this field. Al Fisher is chairman of the next scheduled regional in Durham, N.C. I would like to thank all of the chairpersons and committee members who have contributed time and talent to both national and regional conferences.

The increase in quality and quantity of entries in our Art and Architecture Awards Program this year was very encouraging. The exhibition was held at the Judah L. Magnes Museum in Berkeley and the award-winning architectural panels are scheduled for travel to several cities throughout the U.S. in 1987. The Museum staff produced a handsome brochure of the winning art and architectural entries. Congratulations to the award winners and thanks to the Museum staff and the IFRAA committee!

To provide better continuity within our organization, the term of office for the Board of Directors has been extended to two years, with the term beginning at the national conference held biannually in September. We wish to involve more IFRAA members in leadership roles on the Board. This year the constituency of the Board will change with 30 percent new members. Thanks to all retiring members of the Board for their contributions toward the growth of IFRAA.

To strengthen our ties with the American Institute of Architects, we are exploring cooperative ventures between our organizations. In January I met with Eleanore Petersen, the new liaison from the AIA Board of Directors. Already planned is an IFRAA sponsored two-hour prime time seminar at the National AIA Convention in Orlando, Florida in June. Also, the Board of Directors will meet and a promotion booth will display IFRAA materials to increase our visibility within AIA.

Tish Kendig is beginning her third year as Executive Director in our National office in Washington, D.C. The new personal computer for correspondence, mailing lists, budgets, etc., will hopefully free some of her time to advance IFRAA into new adventures.

Faith & Form, edited by Betty Meyer and managed by the Review Board, continues to be the nation's leading voice for quality art and architecture on the liturgical scene.

Our immediate past president, Bishop Russell W. Pearson, did a fine job of organizing IFRAA nationally. I intend to build on the strengths and potentials of IFRAA and greatly expand our programs and services. IFRAA is becoming recognized as a true Interfaith Forum on Religion, Art and Architecture. We are receiving an increasing number of inquiries from secular periodicals and institutions. It is refreshing to think that our influence now impacts beyond the religious community into a wider world. There is even a long range plan for an international conference in 1990, perhaps in Dublin, Ireland!

I ask for your support and creative endeavor during the next two years.
 Lawrence D. Cook, AIA
 1987-88 President

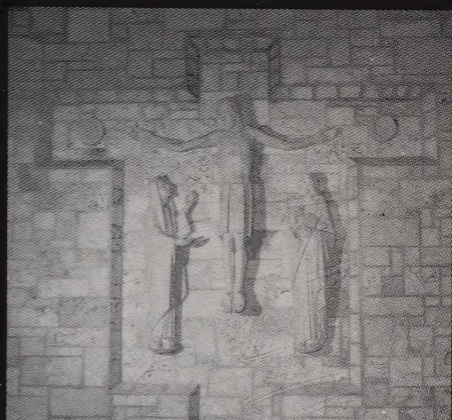
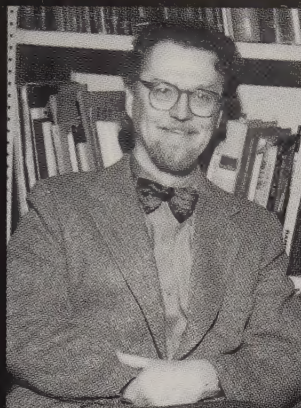
IFRAA Endowment Fund

Your Board of Directors announces the establishment of "The IFRAA Endowment Fund." This fund will serve as a repository of bequests, memorial funds and gifts including the IFRAA Century Club.

Continued on page 4

**Rambusch adds 88 years of artistry,
understanding, and commitment
to the dedication of a new church.**

Viggo Bech Rambusch, Chairman and President of Rambusch...working closely with the pastor of Our Lady Of Lourdes and the architect, helped to create a fitting environment for this new church in Boca Raton, Florida. It's recent dedication represents another milestone in Rambusch's three generation association with the Church. The Rambusch art and craft studios designed and fabricated with stained glass, wood, metal, fabric and stone...to fulfill the church's liturgical needs with great skill, sensitivity and a historic understanding.



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Notes & Comments Continued from page 2

The trustees have set a fund goal of \$20,000 by 1988 and \$50,000 by 1990—the 50th anniversary of our religious architectural organization.

Contributions are tax deductible to the extent provided for by law. For further information contact your attorney or the office of IFRAA, 1777 Church Street, NW, Washington, DC 20036.

An Urban Oasis

This is how the May issue of *The Architectural Record* describes the Gruzen Partnership's new addition to New York's Jewish Theological Seminary: After a damaging fire of several years ago, the seminary held a limited, invited design competition which convinced them that sensitive architecture can be a positive additive and not a material



Photo ©1984 Wolfgang Hoyt Esto

distraction from spiritual ambience. Located in the dense area around Columbia University, it needed a physical symbol of its inner, Jewish life, academically and spiritually. One now enters through the vaults of the original tower and encounters a serene, cloistered garden, backed by a cascade of light-filled terraces and sloping, glazed skylights. Congratulations!

Good News

A new Academy of the Environment has just been established through the sponsorship of Skidmore, Owings, and Merrill Foundation, and the well-known European architect Leon Krier has agreed to be its first director. Mr. Krier hopes "to bring together people who are profoundly critical of the global problems of the environment. These problems cannot be separated from those of architecture and should be the primordial basis for judging the merit of all design." He hopes to produce a handbook on architecture and planning for all mayors and all those who deal with environmental issues. The Institute will be housed in Chicago in Charnley House, designed by Frank Lloyd Wright. There will be a research studio for young scholars and a symposium of world experts who will meet three times a year to discuss environmental issues.

National Archive of Women in Architecture

The AIA has established an Archive of Women in Architecture. It is not mandatory to be an AIA member to be included, just a woman in the practice of architecture. Those interested in participation should present a current vitae and project list or anything pertinent to your work in the profession. An exhibition celebrating the centennial membership of the first woman member, Louise B. Bethune, FAIA, will be held at the 1988 convention of the AIA in New York. Contact: Tony P. Wrenn, AIA Archivist, 1735 New York Avenue, NW, Washington, DC 20006. This information was noted in the excellent *Newsletter of the Houston Chapter of the AIA*. Editor: Carol Devlin. *Con't. on page 6*

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Stained Glass in Architecture

The endless fascination of glass will once again be the focus for the S.G.A.A. Convention, June 21 to 25 at the Corning Museum of Glass and the Corning Hilton, Corning, N.Y. Members of the museum staff will give both lectures and seminars. We note also that IFRAA members Edward Sovik and Herman Hassinger will be part of the program. The SGA Archives are housed in the Corning Museum with curatorial care by the museum staff. Henry Lee Willet arranged for two of his father's panels to be given to the museum just before his death. A competition showing the use of stained glass in an architectural setting, either sacred or secular, has been announced and is open to any student of a school or college of architecture. Entries must be received no later than May 29. For full details write: E. Crosby Willet, 10 East Moreland Avenue, Philadelphia, PA 19118.

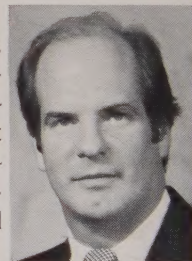
Errata

On page 15 of the fall 1986 issue, the illustration for Saint Finbar Church in Brooklyn was attributed to Carl Abbot, AIA when it was done by **John Strange, AIA**. Our apologies.

The First New England Regional Meeting

Extra chairs had to be brought in for IFRAA's regional meeting on November 20, 1986, which was held in cooperation with the Boston Society of Architects. The subject of the morning and afternoon panels was "Tradition Becomes Innovation," the title of a book by Bartlett Hayes, retired director of the Addison Gallery of American Art and moderator for the morning panel. Does New England architecture have distinctive and distinguishing features and geometries? Is its historical tradition successfully translated into a contemporary style?

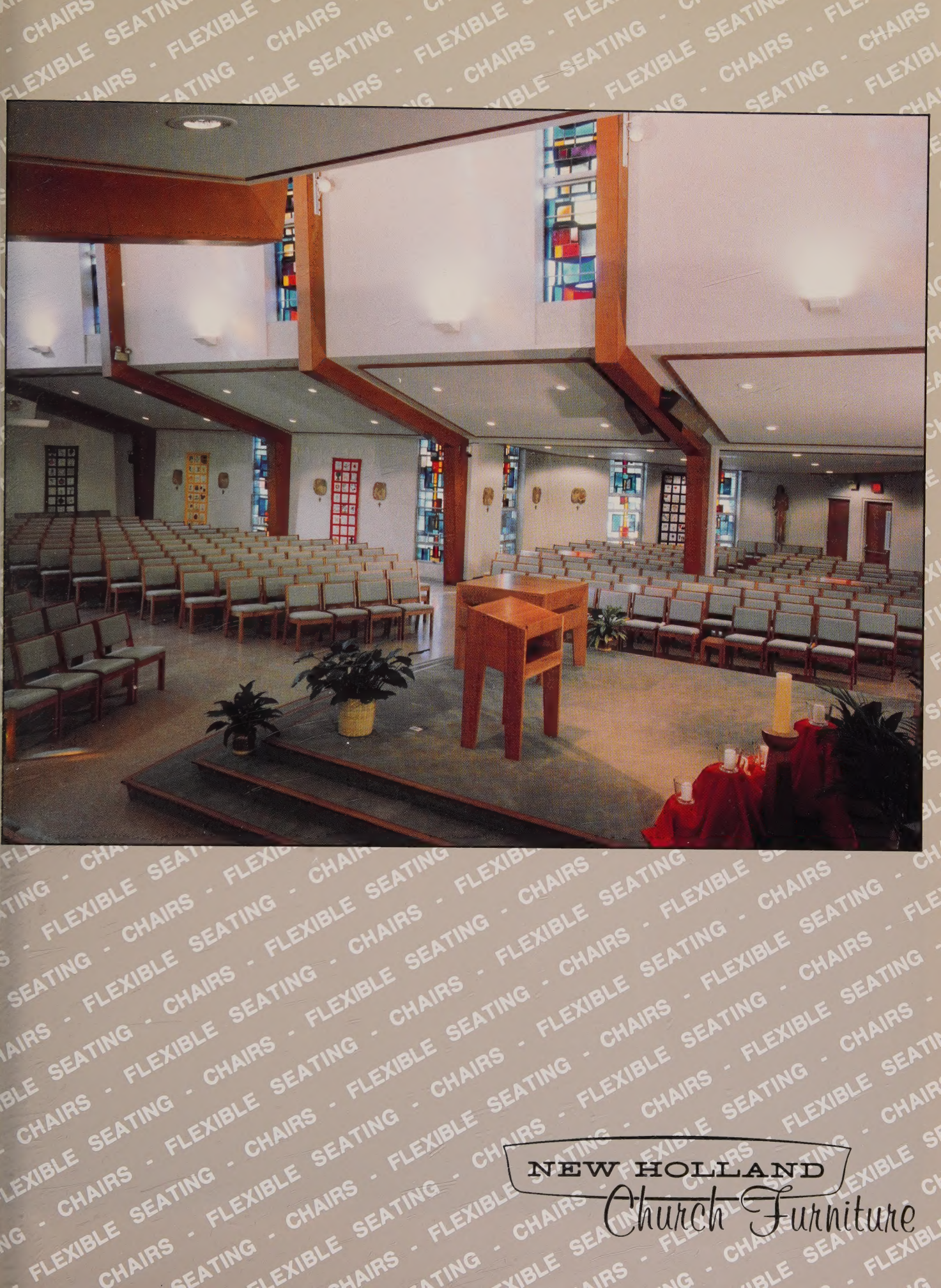
Stunning slides by panelists Peter Forbes, Graham Gund, and James Crissman convinced their audience that tradition has indeed become innovation. When the last panelist, Anne Beha, emphasized the importance of the proper preservation of New England's treasures, the audience evinced great response.



Graham Gund

The afternoon panel recognized the importance of reflection on the best in secular architecture by church architects, clergy and building committees. Rolland Thompson, who served on Old South Church's building committee as both member and architect (see spring 1986 issue), presided as moderator. Tom Green, John Sharratt, Perry Neubauer and Willoughby Marshall showed slides of specific religious facilities and commented on program, problems and rewards. John Sharratt in an unusual presentation shared the history of Charles Street Meeting House from its conception to recent sale on the market. He gently explained that many churches today find themselves in similar situations, and gave practical advice for proceeding with a legal and dignified protection for church and buyer alike.

Mr. Hayes reminded the audience that IFRAA exists for the improvement of design in religious structures. The response made one aware that this is a subject of increasing interest and



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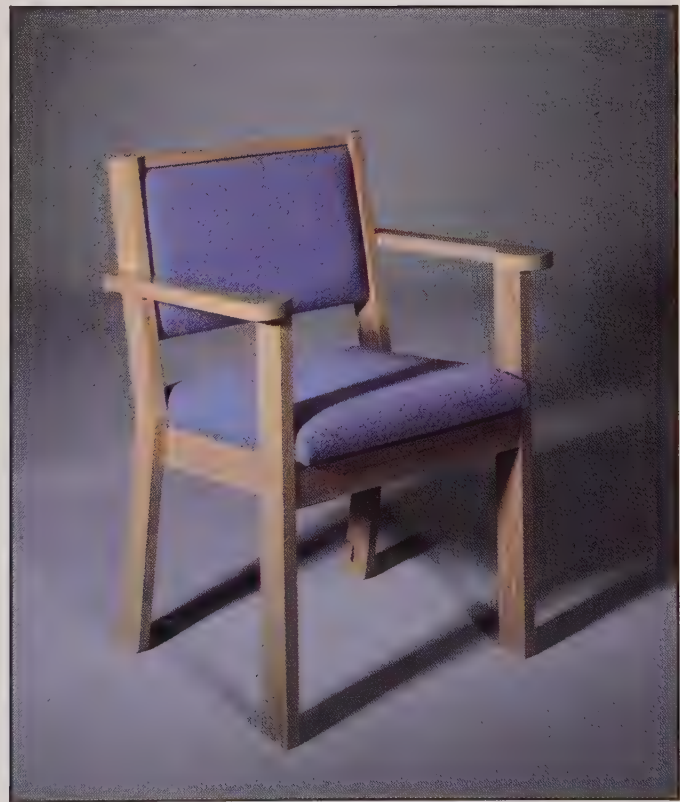
210 Double and Triple

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610 with underseat Book Rack



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Rear Views



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concern. How much effect improved design may have upon worship and theology will wait upon a conference in the future.

Richard Fitzgerald, Executive Director of the Boston Society of Architects, added to the planning discussion for this first regional meeting in New England.

The Open Congregation

Ralph E. Peterson is the President of a recently established organization which is interfaith, non-profit and committed to linking rehabilitation centers and congregations as partners in working with people who have disabilities and their families. For information: The Open Congregation, 122 East 23rd Street, New York, NY 10010.



The Aga Khan Award for Architecture

Every three years a total of \$500,000 in awards is given by the Aga Khan, the spiritual leader of 12 million Muslims scattered from Indonesia to Morocco, for buildings that keep faith with Islamic tradition while serving the needs of the modern world. These are the largest architectural awards in the world.

Speaking at the awards ceremony the Aga Khan said that his tradition continues to experience great historical discontinuity,



Photo: K. Adler/AKAA

Honorable Mention: Said Naum Mosque, Jakarta, Indonesia. Atelier Enam, Architects and Planners, Jakarta

neglect and mindless imitation of Western modernism. At the same time he spoke of being alert to the faking of a cultural past and the danger of a touristy "Muslimland." Of the six awards, three were mosques, one of them a restoration. The jury included Robert Venturi of the U.S., Fumihiko Maki of Japan and Hans Hollein of Austria.

Readable Resources

Two books from the AIA Information Center, Box T, 1735 New York Avenue, NW, Washington, DC 20006

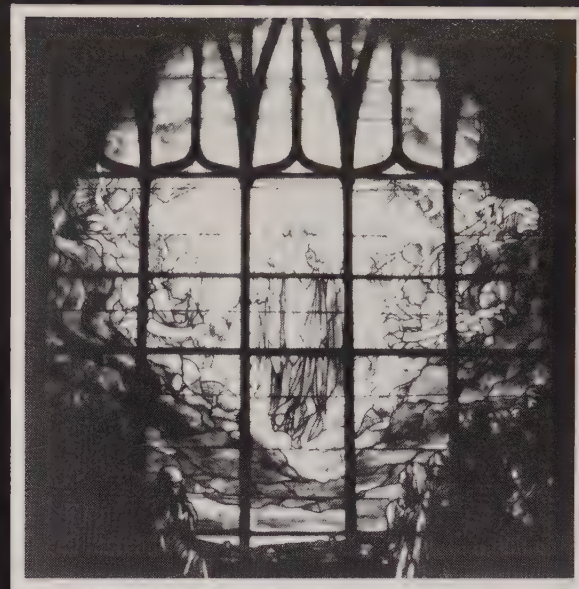
You and Your Architect—aimed at potential clients who have a design project in mind but may not have chosen a project delivery approach. It explains how successful projects can result when good clients and good architects form a good relationship.

The Search for Shelter—a 133-page guide to provide material from two national symposia on emergency, long term and transitional special shelter housing. This non-technical book featuring 33 case studies was written by Nora Richter Greer, senior editor of AIA's *Architecture* magazine.

Liturgy: Dressing the Church addresses the building, decoration

Continued on page 8

Peter B. Koch is committed solely to restoration of stained glass windows. We have extensive experience in the restoration of windows by Louis Comfort Tiffany and others. References and completed project listings are available. We have served clients throughout the nation and cordially invite inquiries.

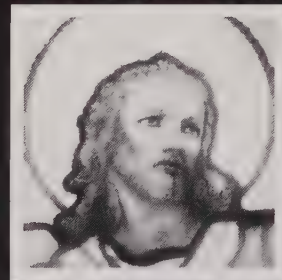


Ascension window, First United Methodist Church, Lewistown, Pennsylvania,

Tiffany Studios, New York, 1905, 16 x 25 feet.

Off-site restoration of window, including cleaning, glass matching, reproducing lead extrusions, restoration of wood mullions and re-design of the steel support structure.

Photographs: entire window, top; detail of angel, lower right; Christ figure, lower left.



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Notes & Comments Continued from page 7

and renovation of spaces for worship. It is published by The Liturgical Conference, The Merkle Building, 806 Rhode Island Avenue, NW, Washington, DC 20018.

Techniques and Architecture, Paris, France

It was through this very stimulating and handsome magazine that we saw a photograph of a small church in Lima, Sweden designed by architects Krister Bjurström and Carl Nyren of Stockholm. They were asked "to plan a room for after-church



coffee, a playroom and a room for Divine Service all in the same space." We hope to have more details and photos for you in our next issue. A note of real appreciation is due to our French colleagues.

The Amistad Research Center and Jacob Lawrence

This center was founded by the American Missionary Association in 1966 and is now part of the United Church of Christ and six A.M.A. affiliated colleges. Eight million manuscripts including letters, minutes, diaries, photographs and unpublished material of the 1700s to 1800s have been collected. This raw material documents the rise and fall of slavery, the subjugation of native Americans, and the social histories of various immigrant groups.

The Aaron Douglas Art collection is a part of this archive and the Toussaint L'Ouverture Series by painter Jacob Lawrence a part of the collection that is widely admired by art lovers. The United Church, aided by grants from the National Endowment for the Arts, has conserved and remounted the paintings of Lawrence, who is now creating silk screen editions to benefit the Amistad Center. David C. Driskell, professor of art at the University of Maryland, writes, "The Toussaint L'Ouverture editions are among the most important American prints to be published this year. The collector able to obtain one of these works will be fortunate indeed." For more information: Amistad Research Center, 400 Esplanade Avenue, New Orleans, LA 70116.

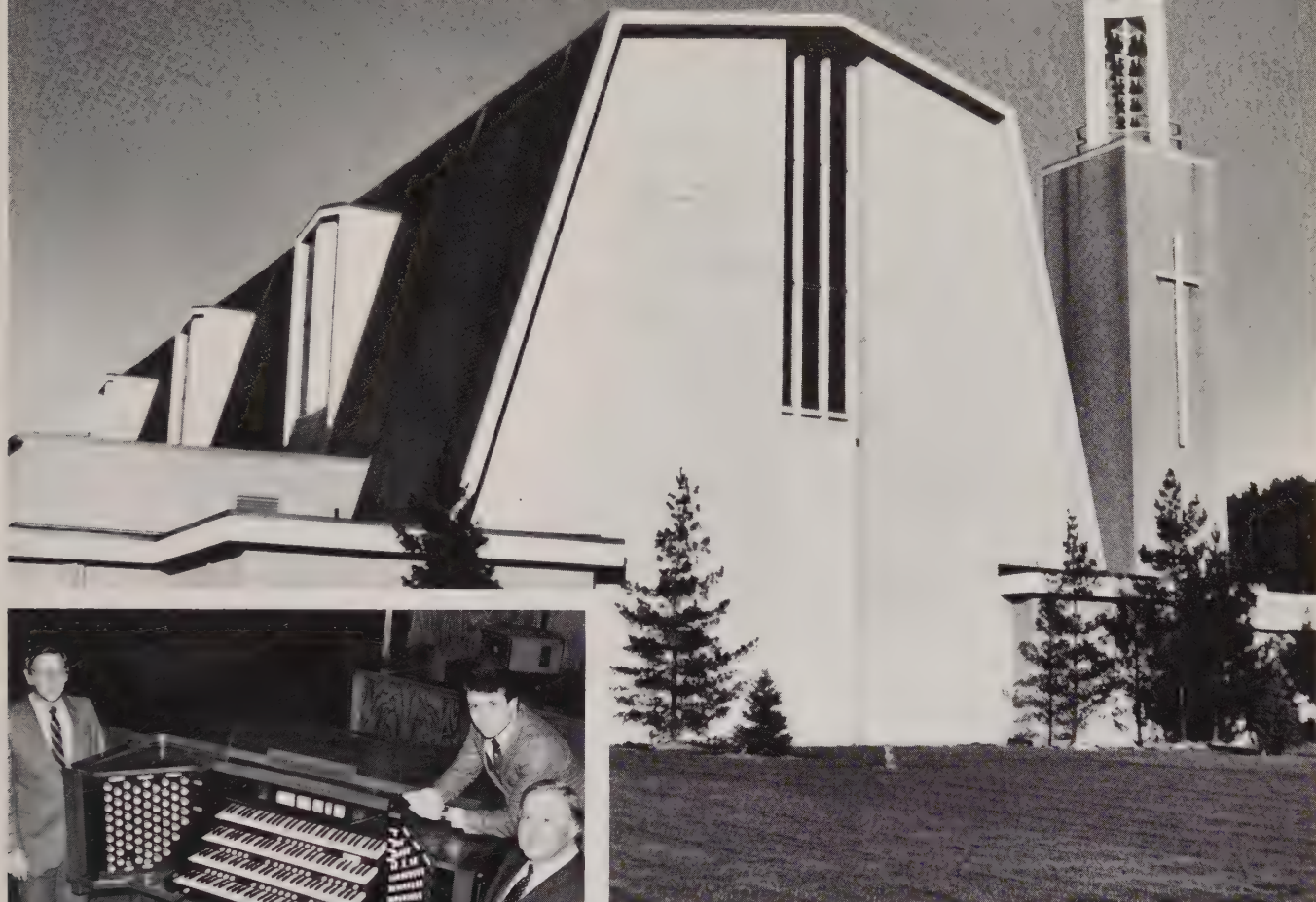
The Problem of Church Parking

The Stewart Company, 1625 One Dallas Centre, Dallas, TX 75201, is looking for examples of civilized treatment of automobiles among churches in residential areas. They have made a technical study, independently done by a parking consultant, an architect and a contractor, which shows that the construction costs alone in Dallas foundation conditions for sub-grade

Continued on page 10

First Christian Church

Canton, Ohio



Left to right: David Corts, Senior Minister;
Don Brandon, Minister of Music; Allen
Organ Representative James L. Caldwell

First Christian Church marked the tenth anniversary of its 90 stop Allen Organ with a rededication recital by organ virtuoso Carlo Curley, who also played the original dedication ten years earlier.

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Donald L. Brandon—Minister of Music

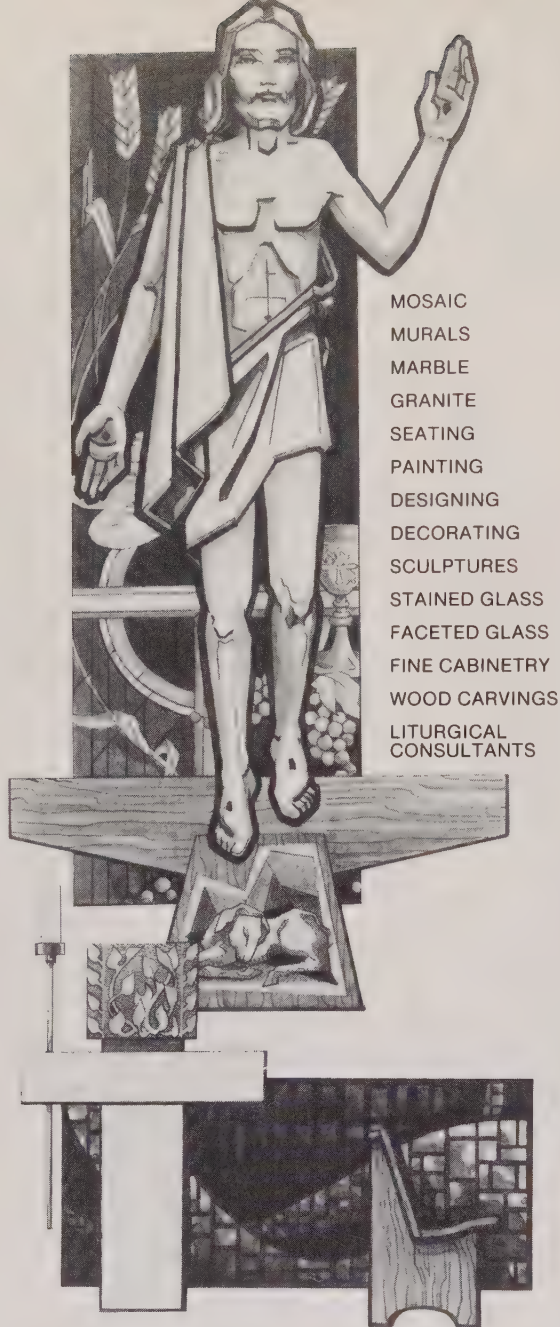
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Notes & Comments Continued from page 8

are only 29 percent more than a similar structure elevated without considering real estate. With \$12 per square foot land or more you have to charge land cost to the elevated parking garage that denies the envelope to any other use.

The underground garage is built on free land with the entire surface and cube available for future needs of the growing congregation. What this avoids, of course, is building a viewing platform in the middle of residential areas where strangers can create mischief with dangers for surrounding homeowners as well as violating privacy. The Highland Methodist Church in Dallas is an example of all-weather parking with a level of one-half grade below surface, with an interesting light chimney to bring light to the lowest level. Peter Stewart will be interested to hear of other places where this problem has been solved.

Oculus

The January issue of the journal of the New York Chapter of the AIA is devoted to the plans of five finalists in the Brooklyn Museum Master Plan Competition. Each of the finalists was paid a stipend of \$50,000 to submit a design scheme to guide the museum's reorganization and growth into the next century. Tony Atkin (Atkin, Voith and Associates with Rothzeit Kaiserman Thomson and Bee), who has chaired an IFRAA panel and written an article for *Faith & Form*, was one of these winners. We are always proud when one of IFRAA's members receives recognition in his/her profession.

Along 'Brotherhood Way'

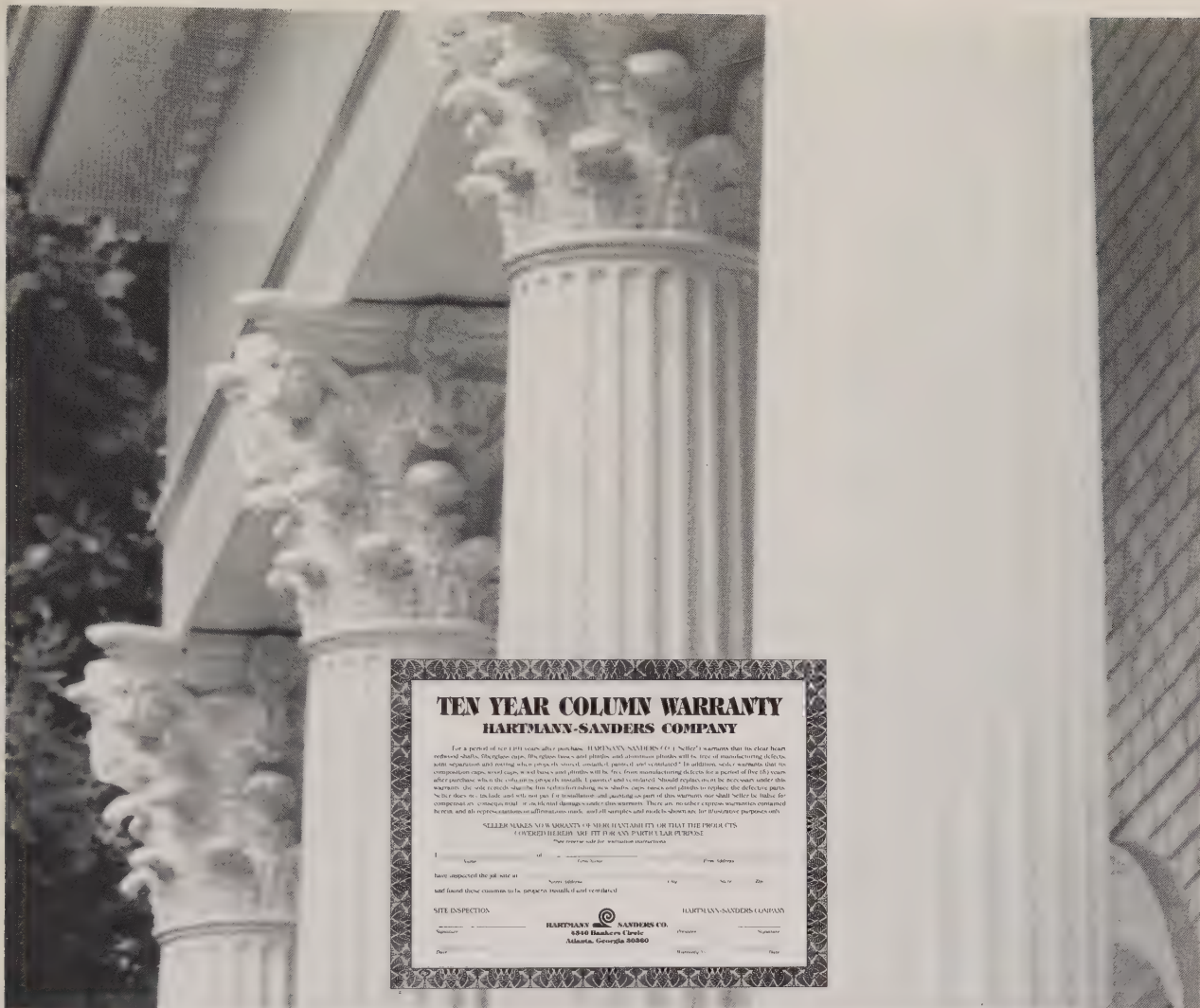
Religious institutions—Roman Catholic, Greek Orthodox, Lutheran and others—exist along this street with its appropriate name, in western San Francisco. *Progressive Architecture* recently gave a citation award to architects DiNapoli/Berger, Berkeley, for their project: Brandeis Hillel Day School. Beth Israel Judea



Temple was built in the 1960s on a hilltop with its Jewish Community Center on a lower slope. In 1980 Marquis and Associates was asked to develop a design that would provide shared space for the Community Center's nursery school and an incoming elementary school. The same space would be utilized by the Community Center after school hours.

The design was so successful that it won a P/A Citation in 1984 and elicited sufficient funds to ask DiNapoli/Berger to proceed with realization. They have used a central court and skylighted arcades to respond to the bleak coastal climate. A handsome facade serves as a gateway to both school and center. The generous stairs double as bleachers for games in front of the school.

(Editor's note: See Jack Haney's article on "Church Learning Space: What Was, Is, and Will Be?" in this issue, and see if this project is not leading us in the right direction.)



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THE DIALOGUE DECALOGUE

Ground Rules for Interreligious, Interideological Dialogue



by Dr. Leonard J. Swidler

Dialogue is a conversation on a common subject between two or more persons with differing views, the primary purpose of which is for each participant to learn from the other so that he or she can change and grow. This very definition of dialogue embodies the first commandment of dialogue.

In the religious-ideological sphere in the past, we came together to discuss with those differing with us, for example, Catholics with Protestants, either to defeat an opponent, or to learn about an opponent so as to deal more effectively with him or her, or at best to negotiate with him or her. If we faced each other at all, it was in confrontation—sometimes more openly polemically, sometimes more subtly so, but always with the ultimate goal of defeating the other, because we were convinced that we alone had the absolute truth.

But dialogue is *not* debate. In dialogue each partner must listen to the other as openly and sympathetically as he or she can in an attempt to understand the other's position as precisely and, as it were, as much from within, as possible. Such an attitude automatically includes the assumption that at any point we might find the partner's position so persuasive that, if we would act with integrity, we

would have to change, and change can be disturbing.

We are here, of course, speaking of a specific kind of dialogue, an interreligious, interideological dialogue. To have such, it is not sufficient that the dialogue partners discuss a religious-ideological subject, that is, the meaning of life and how to live accordingly. Rather, they must come to the dialogue as persons somehow significantly identified with a religious or ideological community. If I were neither a Christian nor a Marxist, for example, I could not participate as a "partner" in Christian-Marxist dialogue, though I might listen in, ask some questions, and make some comments.

It is obvious that interreligious, interideological dialogue is something new under the sun. We could not conceive of it, let alone do it in the past. How, then, can we effectively engage in this new thing? The following are some basic ground rules, or "commandments," of interreligious, interideological dialogue that must be observed if dialogue is actually to take place. These are not theoretical rules, or commandments given from "on high," but ones that have been learned from hard experience.

First Commandment: *The primary purpose of dialogue is to learn, that is, to change and grow in the perception and understanding of reality, and then to act accordingly.* Minimally, the very fact that I learn that my dialogue partner believes "this" rather than "that" proportionally changes my attitude toward her; and a change in my attitude is a significant change in me. We enter into dialogue so that we can learn, change,

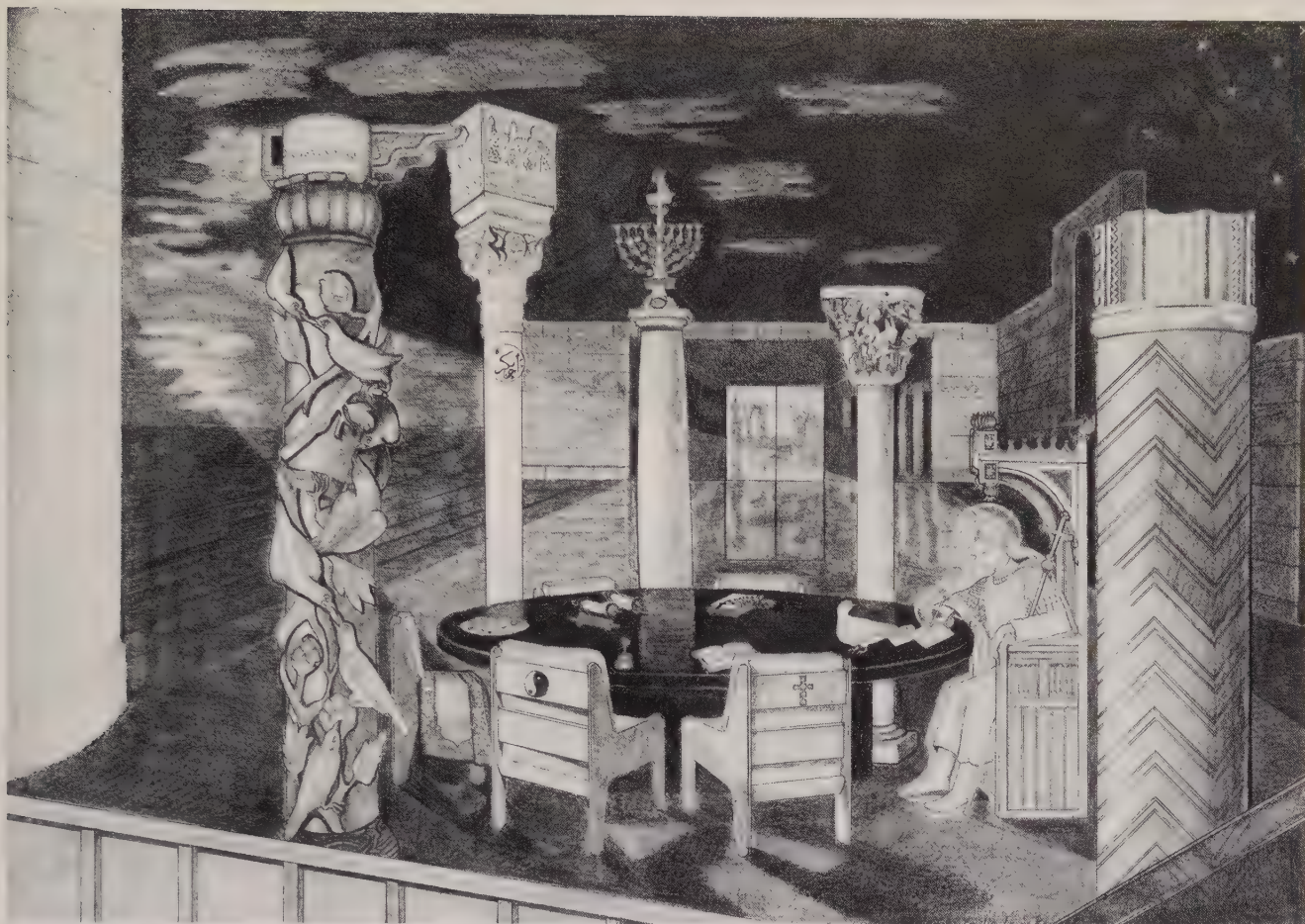
and grow, not so we can force change on the other, as one hopes to do in debate—a hope realized in inverse proportion to the frequency and ferocity with which debate is entered into. On the other hand, because in dialogue *each* partner comes with the intention of learning and changing herself, one's partner in fact will also change. Thus the goal of debate, and much more, is accomplished far more effectively by dialogue.

Second Commandment: *Interreligious, interideological dialogue must be a two-sided project—within each religious or ideological community and between religious or ideological communities.* Because of the "corporate" nature of interreligious dialogue, and since the primary goal of dialogue is that each partner learn and change himself, it is also necessary that each participant enter into dialogue not only with his partner across the faith line—the Lutheran with the Anglican, for example—but also with his coreligionists, with his fellow Lutherans, to share with them the fruits of the interreligious dialogue. Only thus can the whole community eventually learn and change, moving toward an ever more perceptive insight into reality.

Third Commandment: *Each participant must come to the dialogue with complete honesty and sincerity.* It should be made clear in what direction the major and minor thrusts of the tradition move, what the future shifts might be, and, if necessary, where the participant has difficulties with her own tradition. No false fronts have any place in dialogue.

Conversely—each participant must assume a similar complete honesty and sincerity in the oth-

LEONARD SWIDLER is the editor of the *Journal of Ecumenical Studies*, and Professor of Catholic Thought and Interreligious Dialogue at Temple University, Philadelphia, Pa. This article originally appeared in the Winter 1983 issue of the ecumenical journal, and the revised article is reprinted with their permission.



Original art by Cecilia Lewis Kausel for "The Dialogue Decalogue."

er partners. Not only will the absence of sincerity prevent dialogue from happening, but the absence of the assumption of the partner's sincerity will do so as well. In brief: no trust, no dialogue.

Fourth Commandment: *In interreligious, interideological dialogue we must not compare our ideals with our partner's practice, but rather our ideals with our partner's ideals, our practice with our partner's practice.*

Fifth Commandment: *Each participant must define himself. Only the Jew, for example, can define what it means to be a Jew. The rest can only describe what it looks like from the outside. Moreover, because dialogue is a dynamic medium, as each participant learns, he will change and hence continually deepen, expand, and modify his self-definition as a Jew—being careful to remain in constant dialogue with fellow Jews. Thus it is mandatory that each dialogue partner define what it means to be an authentic member of his own tradition.*

Conversely—the one interpreted must be able to recognize herself in the interpretation. This is the golden rule of interreligious hermeneutics, as has been often reiterated

by the "apostle of interreligious dialogue," Raimundo Panikkar. For the sake of understanding, each dialogue participant will naturally attempt to express for herself what she thinks is the meaning of the partner's statement; the partner must be able to recognize herself in that expression. The advocate of "a world theology," Wilfred Cantwell Smith, would add that the expression must also be verifiable by critical observers who are not involved.

Sixth Commandment: *Each participant must come to the dialogue with no hard-and-fast assumptions as to where the points of disagreement are. Rather, each partner should not only listen to the other partner with openness and sympathy but also attempt to agree with the dialogue partner as far as is possible while still maintaining integrity with his own tradition; where he absolutely can agree no further without violating his own integrity, precisely there is the real point of disagreement—which most often turns out to be different from the point of disagreement that was falsely assumed ahead of time.*

Seventh Commandment: *Dialogue can*

take place only between equals, or par cum pari as Vatican II put it. Both must come to learn from each other. Therefore, if, for example, the Muslim views Hinduism as inferior, or if the Hindu views Islam as inferior, there will be no dialogue. If authentic interreligious, interideological dialogue between Muslims and Hindus is to occur, then both the Muslim and the Hindu must come mainly to learn from each other; only then will it be "equal with equal," par cum pari.

This rule also indicates that there can be no such thing as a one-way dialogue. For example, Jewish-Christian discussions begun in the 1960's were mainly only prologomena to interreligious dialogue. Understandably and properly, the Jews came to these exchanges only to teach Christians, although the Christians came mainly to learn. But, if authentic interreligious dialogue between Christians and Jews is to occur, then the Jews must also come mainly to learn; only will it then too be *par cum pari*.

Eighth Commandment: *Dialogue can take place only on the basis of mutual trust. Although interreligious, interideological*

dialogue must occur with some kind of "corporate" dimension, that is, the participants must be involved as members of a religious or ideological community—for instance, as Marxists or Taoists—it is also fundamentally true that it is only *persons* who can enter into dialogue. But a dialogue among persons can be built only on personal trust. Hence it is wise not to tackle the most difficult problems in the beginning, but rather to approach first those issues most likely to provide some common ground, thereby establishing the basis of human trust. Then, gradually, as this personal trust deepens and expands, the more thorny matters can be undertaken.

Thus, as in learning we move from the known to the unknown, so in dialogue we proceed from commonly held matters—which, given our mutual ignorance resulting from centuries of hostility, will take us quite some time to discover fully—to discuss matters of disagreement.

Ninth Commandment: *Persons entering into interreligious, interideological dialogue must be at least minimally self-critical of both themselves and their own religious or ideological traditions.* A lack of such self-criticism implies that one's own tradition already has all the correct answers. Such an attitude makes dialogue not only unnecessary, but even impossible, since we enter into dialogue primarily so we can learn—which obviously is impossible if our tradition has never made a misstep, if it has all the right answers. To be sure, in interreligious, interideological dialogue one

must stand within a religious or ideological tradition with integrity and conviction, but such integrity and conviction must include, not exclude, a healthy self-criticism. Without it there can be no dialogue—and, indeed, no integrity.

Tenth Commandment: *Each participant eventually must attempt to experience the partner's religion or ideology "from within";* for a religion or ideology is not merely something of the head, but also the spirit, heart, and "whole being," individual and communal. John Dunne here speaks of "passing over" into another's religious or ideological experience and then coming back enlightened, broadened, and deepened. As Raimundo Panikkar notes, "To know what a religion says, we must understand what it says, but for this we must somehow believe in what it says"; for example, "A Christian will never fully understand Hinduism if he is not, in one way or another, converted to Hinduism. Nor will a Hindu ever fully understand Christianity unless he, in one way or another, becomes Christian."

Interreligious, interideological dialogue operates in three areas: the practical, where we collaborate to help humanity; the depth or "spiritual" dimension where we attempt to experience the partner's religion or ideology "from within" the cognitive, where we seek understanding and truth. Interreligious, interideological dialogue also has three phases.

In the first phase we unlearn misinformation about each other and begin to know each other as we truly are. In phase two we begin to discern values in the

partner's tradition and wish to appropriate them into our own tradition. For example, in the Buddhist-Christian dialogue Christians might learn a greater appreciation of the prophetic, social justice tradition—both values traditionally strongly, though not exclusively, associated with the other's community.

If we are serious, persistent, and sensitive enough in the dialogue, we may at times enter into phase three. Here we together begin to explore new areas of reality, of meaning, and of truth, of which neither of us had even been aware before. We are brought face to face with this new, as-yet-unknown-to-us dimension of reality only because of questions, insights, probings produced in the dialogue. We may thus dare to say that patiently pursued dialogue can become an instrument of new "re-velation," a further "unveiling" of reality—on which we must then act.

There is something radically different about phase one on the one hand and phases two and three on the other. In the latter we do not simply add on quantitatively another "truth" or value from the partner's tradition. Instead, as we assimilate it within our own religious self-understanding, it will proportionately transform our self-understanding. Since our dialogue partner will be in a similar position, we will then be able to witness authentically to those elements of deep value in our own tradition that our partner's tradition may well be able to assimilate with self-transforming profit.

All this of course will have to be done with complete integrity on each side, each partner remaining authentically true to the vital core of his/her own religious tradition. However, in significant ways that vital core will be perceived and experienced differently under the influence of the dialogue, but, if the dialogue is carried on with both integrity and openness, the result will be that, for example, the Jew will be authentically Jewish and the Christian will be authentically Christian, not despite the fact that Judaism and/or Christianity have been profoundly "Buddhized," but because of it. And the same is true of a Judaized and/or Christianized Buddhism. There can be no talk of a syncretism here, for syncretism means amalgamating various elements of different religions into some kind of a (con)fused whole without concern for the integrity of the religions involved—which is not the case with authentic dialogue.



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EXCELLENCE IN ARCHITECTURE:

Gottfried Boehm

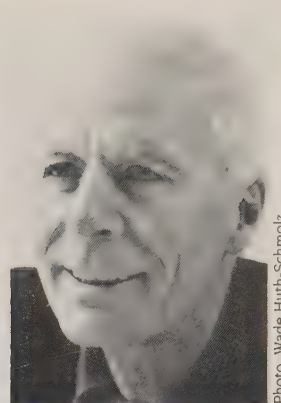


Photo: Wade Huth-Schmolz

The Pritzker Laureate Prize in Architecture was established by Jay A. Pritzker in 1979 to reward a creative endeavor not honored by the Nobel Prizes. A bronze sculpture by Henry Moore symbolizes the award of a \$100,000 tax-free grant. This year's Prize was awarded to Gottfried Boehm of Cologne, Germany.

The jury making the selection consisted of J. Carter Brown, director of the National Gallery of Art in Washington, D.C., who served as chairman; Giovanni Agnelli, chairman of Fiat in Torino, Italy; Thomas J. Watson, chairman emeritus of IBM Corporation; and three architects, Ricardo Legorreta of Mexico City, Fumihiko Maki of Tokyo, and 1982 Pritzker Prize Laureate, Kevin Roche of Hamden, Connecticut. Arthur Drexler, Director of Architecture and Design for the Museum of Modern Art, New York City, served as consultant and Brendan Gill as secretary.

Gottfried Boehm's acceptance address is reprinted below.

Last year I built a small chapel with my son Paul. It is almost four feet square and not quite eleven feet high (47- $\frac{1}{4}$ " by 47- $\frac{1}{4}$ " by 10'9- $\frac{3}{4}$ " to be precise). I mention this building because rarely did anything come so naturally. I think I may say this because the chapel is so small and because of my son's contribution.

The chapel shelters a figure of Christ for which it is both frame and habitat. Figure and chapel have become one; indeed the figure is the heart of the whole. And a little of the drama and love contained within the chapel is expressed on the exterior.

The chapel has clean lines, not in the sense in which such lines today are often equated with geometry—even a complex shape can have clean lines—but in the sense that you cannot add to it, and you

Kevin Roche on Architecture

I believe architecture is an art and that in practicing it one's ultimate responsibility is to use every opportunity to create a work of art. And a work of art is essentially a statement of a position; it is a statement about something. And it is a statement of belief in something.

It is a reflection on the nature of things, or some aspect of the nature of things. In addition to all of the justifications we make for a building's reason for being, which we must do in practice, we have the additional responsibility to make a statement.

The statement is not necessarily conscious; because it is an artistic effort sometimes it may be more intuitive. Because one's beliefs when working on a design are intensely held, one wants to make the statement as intense as possible so that it is clear and understandable, a thoroughly refined statement—refined in the sense of clarity—as clear as it can be.

That may be why these buildings are so perceived, but if you do not hold your beliefs intensely, if you do not believe that you are about something important, then you cannot create a work of art.

would not want to take anything away, either.

I think the influence of my father Dominikus, who was my guide, can be discerned in this small building. It seems to me a good thing when a building has not been designed entirely on a moment's inspiration.

Although the chapel is clearly new and of our time, it has formed a bond with the

other buildings in the neighborhood—it seems to have been there all the time. Despite its small size, it and the others form a living space.

Its details are not very complicated, but they were applied with great feeling. In this too perfect, stream-lined time details are especially important, because by having to take a close look, we discover new things. Thus, details will remain part

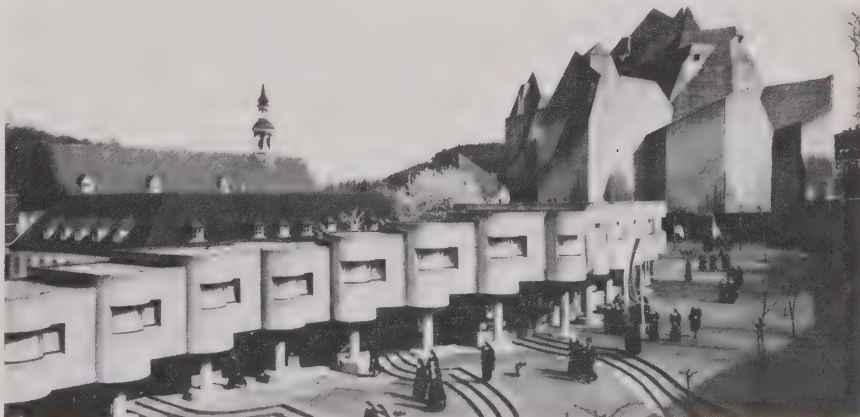


Photo: Inge and Arved von der Ropp

The Church of the Pilgrimage at Neviges, completed in 1964, is one of Boehm's most famous works.

Son, grandson, husband and father of architects, Gottfried Boehm has reason to recognize the nourishment that traditional ways and means, handed down from one generation to the next, provide in architecture, as in all the arts. In the course of a career of over forty years, he has taken care to see that the elements of his work which suggest the past also bear witness to his ready acceptance, whether in the design of churches, town halls, public housing, or office buildings, of the latest and best in our contemporary technology.

His works are to be found scattered throughout Germany in the form of town halls, churches, theatres, museums, and public housing. Wherever we encounter them, we sense immediately, to our delight, that we are immersed in a vivid mingling of the present and past. —Pritzker Laureate Prize in Architecture Jury Citation

of the building in the mind's eye.

Fortunately, I have been entrusted with larger projects, including city planning, yet all have presented me with the same problems as the little chapel.

A building is a human being's space and the background for his dignity, and its exterior should reflect its contents and function. New buildings should fit naturally into their surroundings, both architecturally and historically, without denying or prettifying the concerns of our times. You cannot just quote from history, and above all you cannot take it out of context, in however humorous a fashion. On the contrary, history has a natural continuity which must be respected.

Especially after World War II, we have cut wide gashes into the fabric of our cities the world over—we put great traffic arteries through them and erected buildings whose function, shape, size, materials, and colors had no bearing on the existing urban environment.

It is therefore important today to heal these wounds, retaining the positive aspects, and re-establishing the necessary cohesion of the urban environment, so that we can once more experience the natural sense of community which we so admire when strolling through old cities.

With her extraordinary straightforwardness my wife—to whom I owe much professional gratitude—once said to our sons (three of whom are architects): Our generation has built a lot, but your generation will have to work hard to heal all that."

I don't overestimate the influence of architecture on people, but I am sure that the physical alienation of our cities contributes to our inability to live together harmoniously.

It is clearly important to keep its integrity in mind when designing a building, but it is especially necessary today to consider its neighbors and to find out what they might have in common.

To be given this prize must mean that you have understood and accepted my principles. That is a wonderful feeling. I thank you very much!

GOTTFRIED BOEHM, who is 66, began his practice in 1947 working for his father, Dominikus, famous throughout Europe, primarily for his church designs. In 1948 he married Elisabeth Haggemueller, also an architect. They now have four sons, three of whom are architects. Mr. Boehm has taught at the University of Pennsylvania and the Massachusetts Institute of Technology in the States.



Photo by Dorothea Heilmann

Gottfried Boehm's small chapel.

A RE-ASSERTION OF THE SPIRITUAL

by Terrence E. Dempsey, S.J.



Photo: Patrick Hutchings, SJ

Vatican II introduced the idea of vernacular in the Church. Mass should be said in the language of those who are attending so that they too can understand what the priest is doing To speak in a language of a people, however, does not necessarily mean a clear verbal recitation of the Mass. Some people hear better through looking at and seeing pictures, some can only feel the mystical presence of Christ through music or the smells of incense. To expect all people to understand or react on the same level, I think, is naive.—Adrian Kellard

These are not the words of a professional liturgist or theologian. They are the words of a 28-year-old Roman Catholic artist from New York whose spirituality, art, and daily life are inseparable and who chooses to share his vision with the mainstream art world. What is surprising is that the art world is beginning to respond.

This artist's desire to create an art of hope rooted in a religious foundation is not one possessed by him alone. For the past decade artists in both this country and Canada have been articulating their understanding of a religious dimension and have been attempting to bring it before the public.

With initial discomfort and perhaps some embarrassment, art critics and directors of galleries and museums are recognizing that such a movement is occurring. In the past two years the *New York Times* has printed feature articles by art critics Grace Glueck and Michael Brenson on this phenomenon.

TERRENCE E. DEMPSEY is a Jesuit priest currently working on his doctorate in religion and art history at the Graduate Theological Union in Berkeley. His dissertation research deals with the recent renewed manifestation of the religious and the spiritual in American art.

Exhibitions of art that make use of religious imagery and that explore spiritual themes have been held at the Whitney Museum and the New Museum of Contemporary Art in New York, the Grey Art Gallery at New York University, the San Francisco Art Institute, the Jewish Museum in New York, the DeCordova and Dana Museum in Lincoln, Massachusetts, and a huge international exhibition entitled, *The Spiritual in Art: 1890-1985*, at the Los Angeles County Museum of Art.

While it is gratifying that the mainstream is now taking note of this phenomenon, it is also important to note that the artists did not wait for the approval of prestigious institutions and publications before setting out on their spiritual journeys, nor did they hop on any thematic bandwagon currently popular. Indeed, most of them with whom I have talked were working with religious themes in isolation long before they were aware anyone else was doing the same. It is only within the last year or two that

they have become aware of others on similar journeys. Thus they do not claim that any one style conveys the religious experience of the eighties.

Much of their work, however, is strongly figurative. Some pay homage to folk and native traditions, but after a first glance the viewer recognizes a sophisticated knowledge of the history of Western art.

Adrian Kellard, for example, creates an art that looks like over-sized wooden blocks. He carves images from scripture or liturgy into pine panels in a style similar to German Expressionism. His surfaces have a "raw" feel to them, and they are painted with strong, flat reds, oranges, yellows, blues, blacks, and greens. Often resembling folk altarpieces or shrines, and sometimes actually functioning as furniture, they juxtapose images from every day lives of working people, to borrowed ones from Giotto or Michaelangelo.

The work of Thomas Lanigan-Schmidt projects a theology of glitter and poverty by using ordinary, and often discarded materials such as aluminum foil, plastic food wrap, cellophane, felt-tipped markers and tinsel. He creates in meticulous fashion sacred vessels, vestments, icons, and altars that are associated with Roman Catholic and Orthodox traditions. The value of the material is unimportant, but their appeal to the emotions and senses is. According to the artist, "It's not the gold, it's the glow that counts."

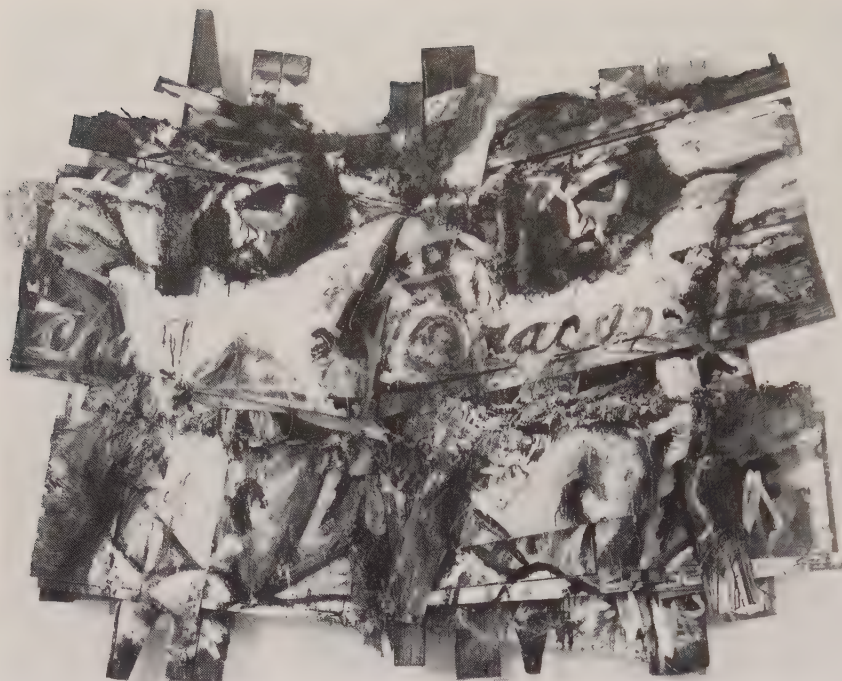
Other figural expressive imagery is rooted in the baroque tradition. Edward Knippers of Arlington, Virginia, states, "A whole group of us in the sixties were taught to hate the baroque, and then some of us asked Why? The theatricality has always been there, and suddenly I



Adrian Kellard: "Shrine," 1984-85, carved wood/paint, 75"x72"x18".

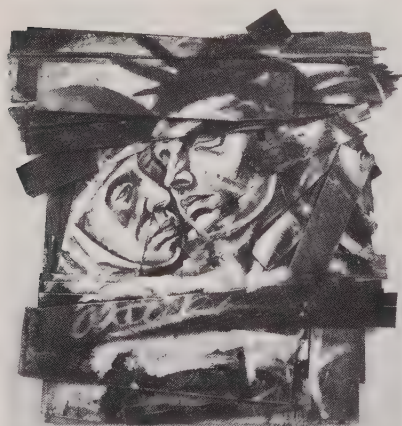
Photo courtesy of Shreiber/Cutler, Inc., N.Y.

Photo by Brian Forrest



Jim Morpheis: "Oracle," 1983, oil, magna, alkyd resin, acrylic, wood, canvas and gold leaf on wood panel, 64"x78"x10".

Photo by Brian Forrest



Jim Morpheis: "Destiny," 1982, oil, magna, alkyd resin, wood and gold leaf on wood panel, 68"x64"x7"

found a voice, a vehicle for the expression of my faith."

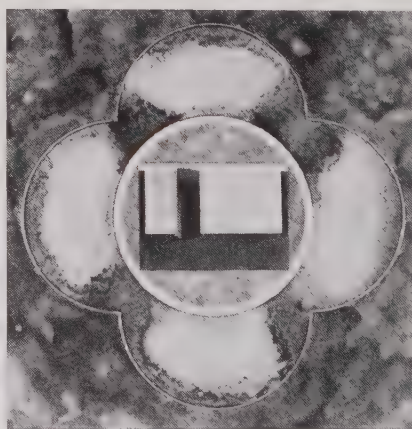
Knippers works on a huge scale. Last year *The Interrogation Room* was on display at the Los Angeles County Museum of Art. It is composed of two triptychs eight feet high by three feet wide and two diptychs eight feet square. These huge panels create an environment that places the viewer quite literally in the midst of the passion of Christ.

While Knippers' work is in the baroque tradition, Los Angeles artist Jim Morpheis incorporates specific allusions to great European masters in his work. He does this both out of homage and desire to establish a connection between him-

self and his artistic ancestors. When images from Grunewald, Bellini, and Velasquez are cited, their appearance can be quite startling, painted as they are on huge constructions of used wood weighing up to four hundred pounds.

Not all the artists explore the spiritual dimension in such a dramatically emotional way. Bernard Maisner creates small, exquisitely illuminated manuscript designs and images that reflect not only the richness of his own Jewish background, but also of other religious traditions in which illumination has played a significant role.

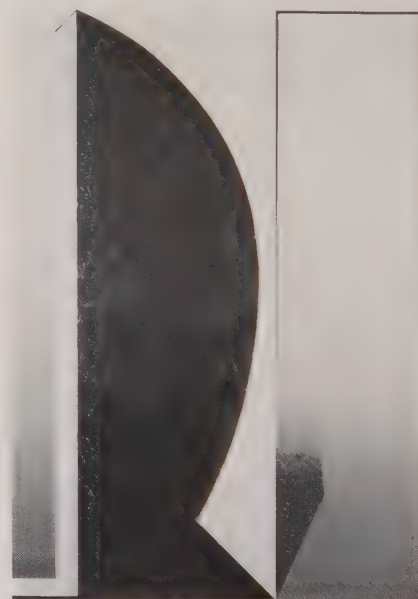
Barry X. Ball's work is even more restrained. This New York-based artist makes gold panels in the tradition of me-



Bernard Maisner: Untitled, 1984, gold-leaf and paint on paper, 10"x10".

dieval artists. His finely crafted panels, around twelve inches square, are imageless. He creates sublimely beautiful works of art that are literally unphotographable. That is just the way he wants it. He says that a successful painting is one that emphasizes direct experience, i.e., something that's not reproducible. His use of gold stands for spiritual transcendence; an absolute; an unchanging, eternal thing of beauty.

Working on a very large scale again, Chicago artist Daniel Smajo-Ramirez creates elegantly minimal, yet evocative and intimate canvases. Chicago critics have compared his work with that of Rothko and Newman; yet, his paintings have clear associations with the medieval period, and his titles reflect his Roman Catholic background. Also one cannot help but notice the influence of music, philosophy, and theology, as well.

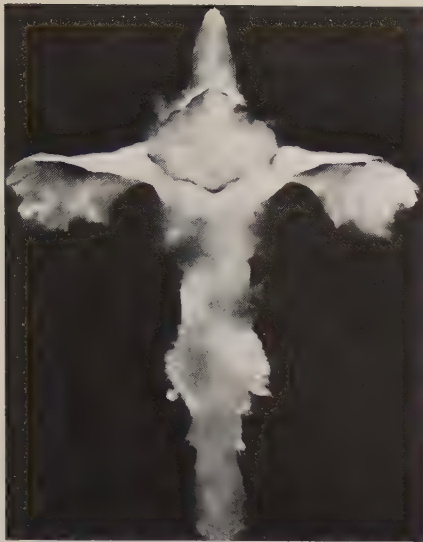


Dan Smajo-Ramirez: "Veritas/Lumen/Res #13," 1986, acrylic on canvas, 84"x60". Roy Boyd Gallery, Chicago.

Creating large and quieting work is Texas born and presently Chicago-based Vivian Nunley. Influences include a religious upbringing in a Southern Baptist church, the natural terrain of Texas, the colonial art of Mexico, and the work of Georgia O'Keeffe. In a large painting titled, "Brasos de Dios-II" (Arms of God), she renders a cruciform shape that has organic qualities. This form hovers over the viewer without any danger of intimidation, as it seems to be in the process of metamorphosis.

Another woman whose work shows not only the influence of traditional religious

Photo by Stephen D. Clover



Vivian Nunley: "Brazos de Dios No. II," 1986, acrylic, 108"x8".

experience but also a number of other important influences is Joyce Weiland, a Canadian film maker and artist. An interest in the feminist movement; the protection of the environment; theosophy, anthroposophy, the music of Mozart, and the images of Tiepolo are all revealed in the richness of her abstract and figurative design on both paintings and prized quilts.

Los Angeles artist Lita Albuquerque grew up in Carthage, Tunisia where she



Charlotte Lichtblau's "Resurrection or The Other Shore" (top), 1985, oil on canvas, 60"x50" and Sy Gresser's "Women at the Last Supper" (bottom), 1980, limestone relief, were part of the exhibition, "Birthrights, Blood Rites," at The Exhibition Space, New York City, in June 1986.

had first-hand exposure to three great religious traditions—Judaism, Christianity, and Islam. While her art does not make specific reference to any of these traditions, it definitely reflects the need to see that we are all parts of a greater whole. The work is largely non-figurative and she often combines sculpture with painting.

Amidst this diversity of religious expression, are there artists who seek to be involved in designing for communal worshipping spaces and whose work would be appropriate? To both questions, I think the answer is a resounding "yes."

In early 1986 painter Charlotte Lichtblau and Washington sculptor Sy Gresser exhibited over twenty of their expressionistic, figurative pieces in Duke University Chapel. These definitely twentieth century pieces seemed quite at home in this Gothic environment.

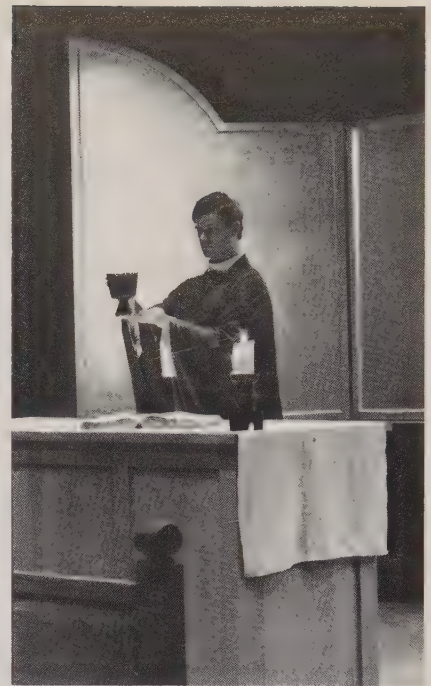
Many artists have a very sophisticated knowledge of materials and architectural design. New York artist Michael MacLeod is a good example. In addition to making his own powerful and sometimes disturbing religious sculpture (the use of



Michael MacLeod: "Fiat Voluntas Tua" (Thy Will Be Done), 1984, wood and plaster, 60"x48"x37".

life-sized dogs as human metaphors), he has shown a remarkable ability to meet the needs of specific groups. The company he owns is restoring and replacing the sculpture on some of New York's most famous landmarks—Carnegie Hall, the American Stock Exchange, and the Woolworth building. He has a keen sense of the tradition of architecture and has expressed a strong desire to be involved in a collaborative effort designing chapels and churches.

A concrete example of an artist's ability to adjust his own style to suit the needs of a worshipping community can be found in Emmanuel Chapel in the basement of the Cathedral of Corpus Christi, Texas. Its designer is Texas artist



Michael Tracy's altarpiece for Emmanuel Chapel, Corpus Christi Cathedral, Corpus Christi, Texas.

Michael Tracy, who has won international recognition for his powerful crosses in which the passion of Christ and the oppression of the poor in Central America become one. Into large, free standing crosses of gold, he drives spikes, swords, bayonets, knives and bull horns. He places human hair and animal blood on the surface of the cross. Yet his collaboration with architect James Rome on the Emmanuel Chapel has resulted in a stunning worship space of peace and tranquility. The colors reflect the warmth and richness of the Southwest faith experience. The focus of the room is a large, imageless gold triptych that stands behind the altar, embracing it and the entire worshipping community. Completed within the last year, this chapel is the most recent example in the too infrequent history of the church in collaborating with an artist of vision in the creation of a successful worshipping space.

While all of these artists are approaching the religious and spiritual dimension in a variety of styles, each echoes the words of Adrian Kellard which opened this article: "Some people hear better through looking at and seeing pictures."

These contemporary artists are reminding us that a religious encounter demands the presence of the total person—intelligence and affect. The power inherent in their work reminds us of how vitally important the senses are in opening a doorway to the sacred.

THE LEGACY OF MAURICE LAVANOUX

by Susan J. White

He labored quietly and with little fanfare. But with the death of Maurice Lavanoux in October 1974, the cause of religious art and architecture in America lost a valiant ally. For nearly 50 years, through the work of the Liturgical Arts Society and the pages of its quarterly magazine *Liturgical Arts*, Lavanoux did battle against all that was vain and tasteless and false in church building. Indeed, to trace the work of Maurice Lavanoux is, in many ways, to trace the history of the role of church architecture in the modern liturgical movement.

In September of 1927, a small group of Roman Catholic laymen from New York and Boston gathered for a retreat at Portsmouth (Rhode Island) Priory. The retreatants had much in common. With few exceptions they were fledgling architects, draftsmen, and artists, the offspring of wealthy families, and graduates of prestigious East Coast universities—Harvard, Yale, Princeton, Columbia.

They were individuals who were destined to become part of that great American Roman Catholic cultural and intellectual revival which marked the period between the World Wars. But it was not privilege which drew them together at Portsmouth. Rather, they were drawn by a common concern over what they saw as the debilitated state of Roman Catholic



Maurice Lavanoux

church architecture, and by a desire to participate in its renewal.

One of those present at Portsmouth was Maurice Lavanoux, 34-year-old draftsman with the Boston architectural firm of Maginnis and Walsh. The son of French emigre parents, Lavanoux had received a rather traditional Roman Catholic education and had studied with architects in the New York City and Paris Beaux Arts before settling in Boston in 1924. There he came to know other young men who shared his passion for church architecture and who sought the highest level of artistic expression for the Roman Catholic faith.

At Portsmouth, Lavanoux found that many of his fellow retreatants believed that the way to reach their goal was by establishing a semi-monastic guild of artists and architects who would work

and pray together in seclusion. But Lavanoux was among those who resisted this inclination, and in 1928 the Liturgical Arts Society was incorporated to "increase the interest of its members in the spiritual value of the liturgical arts and to coordinate the efforts of those concerned with its development." Maurice Lavanoux was elected the Society's first (and, as it would turn out, only) secretary.

Lavanoux was originally cautious in his approach to the Society's program, seeking always to temper the extravagant enthusiasms of his companions. Although he believed that plans for a journal were premature, other opinions prevailed and in October 1931, the first issue of *Liturgical Arts* rolled off the presses. Under the editorial guidance of Henry Lorin Binsse, the Society's paid executive secretary, the magazine was a moderate success, able to pay for itself by the end of the first year of publication.

During the early years of the Society's work, Lavanoux had remained in Boston. But when Depression cutbacks cost him his job with Maginnis and Walsh in 1932, Maurice Lavanoux returned to his family's home in New York City and spent the next nine years working and lecturing on behalf of the Society. When Henry Lorin Binsse was offered a position on the newly reorganized *Commonweal* staff, Lavanoux assumed the editorship of *Liturgical Arts* as well as day-to-day management of the Society's activities. The year was 1937, and Maurice Lavanoux had entered into the work that would consume the rest of his life.

His energy seemed limitless. Although living on a pittance in a tiny flat in Queens, Lavanoux travelled widely, visiting architects and artists and their works, gathering material for *Liturgical Arts*, lecturing, and raising money for the Liturgical Arts Society. He often boasted that he

SUSAN WHITE is an Episcopal layperson, currently completing a Ph.D. in Liturgical Studies at the University of Notre Dame. Her dissertation is on "The Liturgical Arts Society (1928-1972): Art and Architecture in the Agenda of the American Roman Catholic Liturgical Movement." She and her husband, James F. White, serve as liturgical consultants to church building committees and their book, *Building and Renovating for Christian Worship*, will be published this year by Abingdon Press.

had seen 75 percent of all of the buildings which were illustrated in the pages of *Liturgical Arts*, and had met nearly all of the individuals whose work was highlighted. Eventually, with the help of wealthy benefactors, he was able to travel throughout the world, opening the eyes of his readers to the very best of church art and architecture.

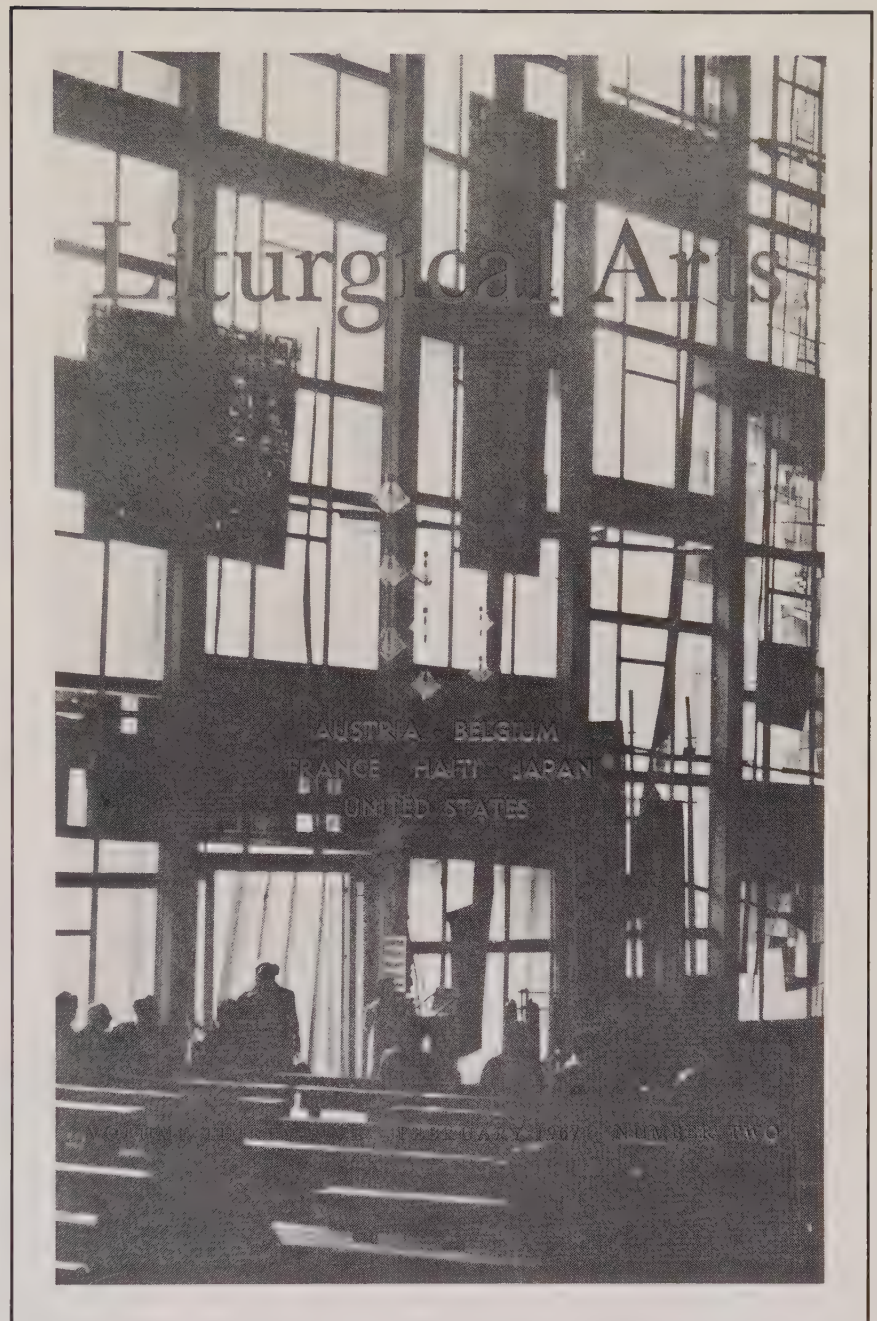
As the years went by, the life of the Liturgical Arts Society, of *Liturgical Arts*, and of Maurice Lavanoux became almost indistinguishable from each other. For an average salary of less than \$70 per week, Lavanoux worked as *Liturgical Arts*' editor, publicity agent, fund raiser, subscription manager, and file clerk, and as secretary of the Liturgical Arts Society. He kept up a voluminous correspondence with those whom he called his "editorial assistants" all over the globe.

But he often suffered from benign neglect of those who might have advanced the work he loved so dearly: those with money but with transient enthusiasm, those with power in the Church but little sensitivity, those with talent but little stamina, those who talked about all that could be accomplished, but did nothing.

Because Lavanoux staunchly refused to compromise the quality of *Liturgical Arts*, the production of each and every issue was a financial struggle, and many times it was only at the eleventh hour that the necessary funds came through. But there came a day when the Society's cries for help went unanswered and, in the fall of 1972, quite suddenly, the magazine ceased publication and the Society disbanded. Just the previous year the magazine had marked a phenomenal forty years of publication, an occasion for celebrating, as Lavanoux put it, "the reality of dreams." Now, it seemed, the reality had become very harsh and the dreams insubstantial.

Lavanoux had hoped that both magazine and society would be resurrected by popular demand, but as the months went by his hopes began to fade. "How can these rich people who honor our work with words not come to our rescue? I thought wealth was stewardship," he lamented to a long-time companion-in-arms in a moment of distress.

Although there were kind words from subscribers and clergy alike, kind words were not enough to rescue *Liturgical Arts*, and Maurice Lavanoux gathered up 45 years' worth of files and notes and offered them to the University of Notre Dame Archives. "I feel a bit sad and emp-



ty," Lavanoux wrote to a friend after the moving van had departed.

But his despair was short-lived, and soon the 78-year-old Lavanoux had moved onto other pursuits. He was named editor of the periodical, *Stained Glass*, wrote a monthly "Visual Arts" column for *Liturgy* (the journal of the Liturgical Conference), prepared the manuscript of his autobiography, and served as president of the Society for the Renewal of Christian Art (the legitimate heir to the Liturgical Arts Society). He planned and raised funds for a Gallery of Christian Arts in New York City, designed to enable people to see for themselves

the best work that the Church had to offer.

Many people tried to tell Lavanoux during this period that it was time for a well-deserved rest, that his work was over, with the constitution on the Sacred Liturgy as its seal of approval. But for Lavanoux, the Constitution was just the beginning, serving as a sort of *magna carta* which would liberate artists and architects to do their work fully. On the presumption that *Liturgical Arts* would eventually be revived, he continued to seek material on religious arts from all over the world, referring to himself as an "editor without venue."

LITURGICAL ARTS

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COVER: Stained glass window in Vatican Pavilion, World Fair, Brussels, 1958, by Gerard Lardeur.

employed an artists' agent to identify and purchase examples of modern American religious art. Lavanoux felt utterly betrayed.

"Why are those of us who have worked and slaved for decades for a modern and living religious art, the work of gifted and talented artists, so crudely bypassed? What cruel irony!" he wrote in his diary.

This final insult after years of official neglect seems to have consumed the last of Lavanoux's seemingly boundless energy. On October 21, 1974, Lavanoux was entertaining a visitor in the apartment in Queens in which he had worked and lived for half a century. "Sorry I don't have all my old pep!" he said to his companion, and died quietly in his armchair.

"This is the end of a beautiful adventure!" Maurice Lavanoux had written to a friend just before his death. During his 80 years, Lavanoux-as-adventurer had travelled through the establishment of a liturgical renewal movement and through the changes it produced. He had navigated the twists and turns of publishing and ecclesiastical politics. He had cut through the mists of the art world. And, most amazingly perhaps, throughout his journeys he had managed to retain his integrity and his wit and his faith.

It has been suggested that in the tumultuous world of the early 1970s, the passing of *Liturgical Arts*, of Maurice Lavanoux and of the Liturgical Arts Society was hardly noticed. Be that as it may, they have left behind a very real vacuum. A number of religious arts periodicals, sponsored by various denominations and professional organizations, have been established, but few have had any longevity, and none has had the visual, stylistic, and intellectual impact of *Liturgical Arts*.

Four times a year, *Liturgical Arts* would arrive. Four times a year pastors and architects and students and church leaders had in their hands a manual of visual theology, a source of inspiration on what the Church, at its best, could be. Four times a year, Maurice Lavanoux came into our homes and our schools and our parishes, arguing with intelligence and insight for a creative dialogue between the arts of the Church and the needs of the Church at prayer.

He sought to create in the American Church a climate, an atmosphere within which the arts could flourish and grow. Perhaps to the extent that the climate is with us today, we can claim it as the legacy of Maurice Lavanoux.

"It is hard to accept the fact," he wrote, "that I am now without the means to make known the work of talented architects and of the many artists who can be found in all parts of this land."

Maurice Lavanoux had given over his life to the renewal of Roman Catholic liturgical art and architecture. During that time, a few honors had come his way: four honorary degrees, the papal *Benemeriti* medal, the designation "Knight Commander of the Order of St. Gregory the Great," and an honorary membership in the American Institute of Architects among them. He wore these praises lightly: "They only mean that I've been a

good boy for forty years!" he was fond of remarking.

But at the end of his life came bitter disappointment. Although Lavanoux had long suffered from the indifference of those in the Church who had the power to make the work of the Liturgical Arts Society run more smoothly, in 1974 that ecclesiastical indifference reached a climax, when papal representatives came to the United States in search of American religious art to be placed in a proposed Vatican museum of modern art.

Instead of contacting Lavanoux, the Vatican representatives visited a succession of New York art galleries, and finally

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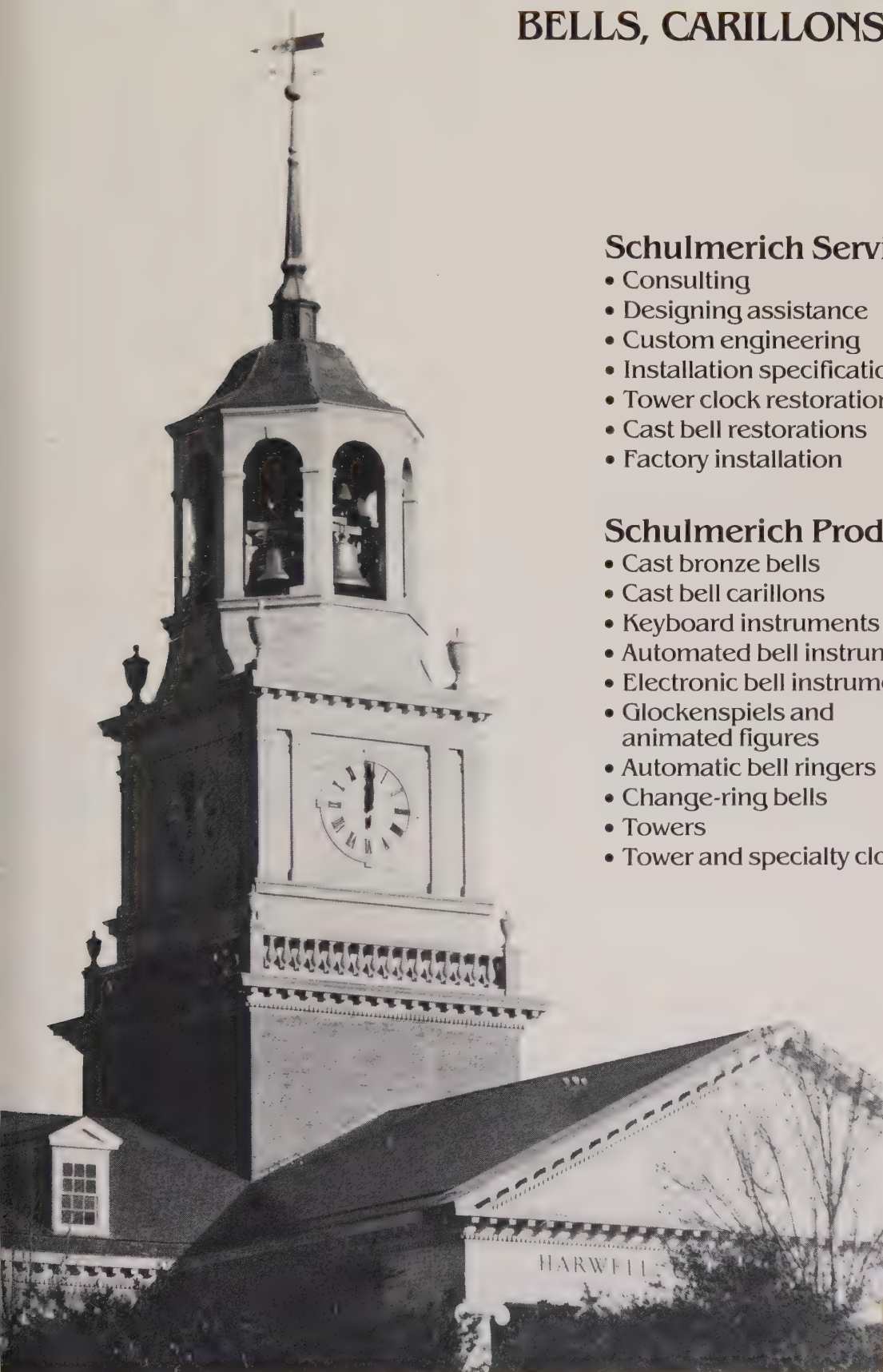
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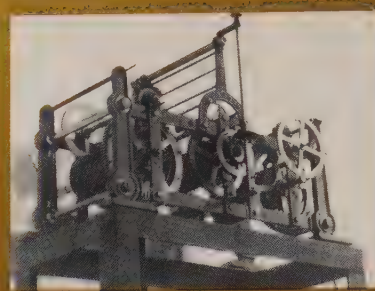
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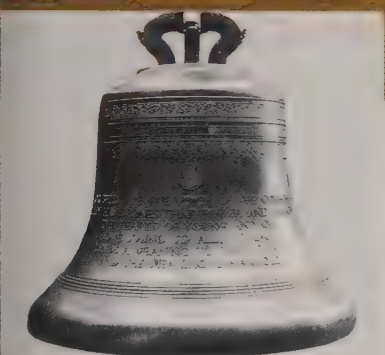
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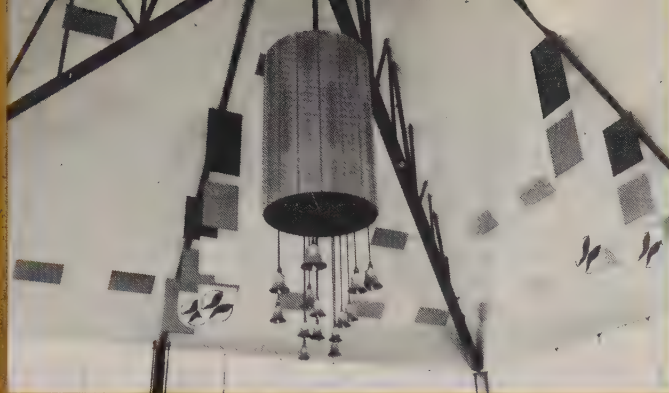


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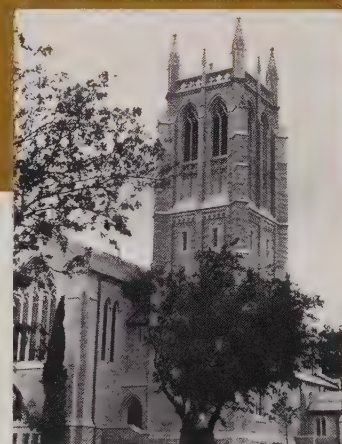
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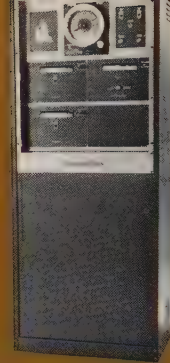
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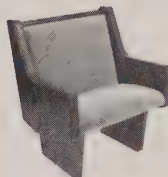
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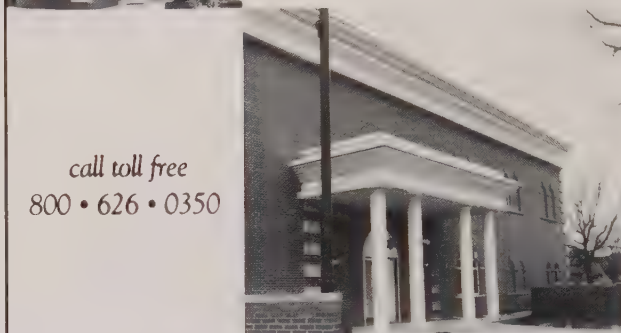
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JEWISH CEREMONIAL ART AND SCULPTURE OF RELIGIOUS PASSION

by Hana Geber



There is a story of three Jewish families moving into a town where there were no Jews. Before a year had passed there were five synagogues. The anecdote sheds light on the variety of opinions within a religion without a unified dogma. Perhaps it is the use of ceremonial art, whether it be used in the home or the synagogue, that binds all ritual together. The common meaning behind the diversity is understood in symbolism. The eye educates the mind.

Judaism includes three branches: Orthodox, Conservative and Reform. The Orthodox keeps Kashrut, a ritual way of life that reaches into food habits, clothing, and separation of men and women at worship. The Conservative is also traditional but more liberal than the Orthodox. The Reform is the most liberal; here men and women sit together, music is enjoyed and contemporary art is frequent. All three recognize the importance of ceremonial art.

Rabbi Abraham Heschel wrote, "We cannot make God visible to us, therefore let us make ourselves visible to God by performing the Mitzvot." This is a Hebrew word meaning holy duties. There are 613 mitzvot in the Torah teachings. One of them is to glorify God in beauty. The Jewish year is filled with many such mitzvot. Most of them are performed in the home; the family table is the altar. We use ritual objects to help us glorify in beauty and to sanctify events.

It was in the second century that the Pharisees introduced home worship. The

Temple where sacrifices were made had been destroyed. A new way of worship had to be found to maintain the religion of the Jews. A smaller unit for worship

was introduced and the home altar became focal. A Jew can be in communication with God in any place, and an intermediary or rabbi is not necessary. Each individual is his or her own rabbi.

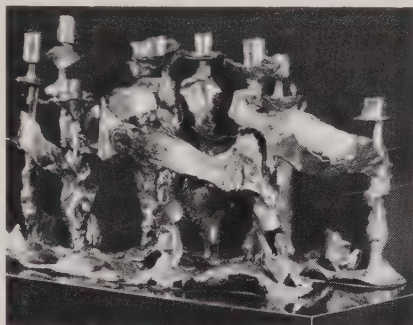
Persecution runs like a bloodstained path through the centuries of Jewish survival, but we are a persistent people. We cherish and believe in LIFE: Chay-im in Hebrew. Though we remember our martyrs through the ages, we glorify God's creation and gift of life to the living. It is interesting to note that the word Chay-im is only used in the plural in Hebrew.

Martin Buber, the Jewish philosopher, agreed with Carl Jung, the Swiss psychoanalyst, that art is a bridge into the unknown of our being. May I quote?

"We are human beings connected cosmically within our primal world; we are related deep within us to each other," Buber wrote. "Art is the bridge from the cosmic to the Present touching us in our depth. That is why we seemingly choose what we like and more, we expose ourselves to the adventure of looking and feeling, and become overcome suddenly by a flash of an unknown yet impression. More, we become fertile in creative imagination and realizing our inner life as a human being, thus different from an animal."

When we worship in our homes we enjoy using ceremonial objects that are often works of art for special occasions. We believe that in doing this we sanctify and are sanctified. Home prayers and celebrations are very important, as is the silent, solitary prayer which is called Amidah.

Of course, the Sabbath is one of the most important Mitzvot. It is a delight for the soul, where we learn the art of tranquility and serenity. The Hebrew word is Menuchah.



Chanukkah lamp, "Celebration Around a Lake", Hana Geber, 1986, bronze, 15-1/2"x26"x11".

Photo by Otto E. Nelson



Spice boxes, Hana Geber, 1985.



Kiddush cups, Hana Geber.

Photo by Nathan Rabin

HANA GEBER has shown extensively in the United States, Europe and Israel. Her work is in both museum and private collections, including Kyoto, Japan. Over 26 synagogues enjoy her commissioned sculpture. She lives in New York City.

There is a legend that on Friday night every Jew is granted an extra soul or Sabbath soul. At the Friday night service in the synagogue, called the Kabbalat Sabbath, we receive this gift. It is a division of the profane and the sacred. Whether in synagogue or at home we receive a feeling of holiness, peace, and harmony. This feeling is a guest at our table.

Another story concerns a rabbi who entered heaven in a dream and was permitted to approach the Temple in Paradise where the great sages, the Tannaim spend their eternal lives. He saw that they were just sitting around the table studying the Talmud. The disappointed rabbi wondered, "Is this all there is to Paradise? They sit just like that in my home village and study." But suddenly he heard a voice which said, "You are mistaken, rabbi. The Tannaim are not in Paradise, paradise is in the Tannaim."

And so on the Eve of Sabbath we are granted the Menuchah of paradise within us. We can make Sabbath differ from the humdrum of everyday living and reach out for a higher joy, perception and delight. It is up to us.

Come to my Sabbath table. What do you see? A white cloth covers the table. There are flowers and candles in a special holder, one pair or many more. There is a special plate for a special bread, called Challah. There is a Sabbath knife to cut the Challah and a chalice we call the Kiddush cup, from which to drink the wine. All must be prepared and in order before the sun is down and the stars appear. After I light the candles I place my hands over my eyes, as only after the wine has been blessed and a special prayer said can the true Sabbath be seen.

At the end of the Sabbath is another important ritual, the Havdala. It is a farewell to the Day of Rest and a transition to the working week. A special twisted candle is lighted, symbolizing the mixture of the holy and profane. There is the fragrance of spices and herbs reserved in a special spice box to remember the sweetness of the Holy Day. As at the beginning a special prayer is said as blessing over the wine.

There are many more Mitzvot in the Jewish year. Rosh Ha Shana, or "the head of the year," is our New Year's festival, and we blow a special horn, the Shofar in the synagogue.

The most solemn of holidays is Yom Kippur, the Day of Atonement. After a long fast, we enjoy a light meal and grace and blessings are said. The next impor-

tant holiday is Chanukka, the Feast of Liberation and Lights. This is an historical commemoration of the liberation of the Temple by the Macabees in 165 BCE. The Chanukka lamp with eight candles is used and an extra one called the Shamash, the servant. With the latter we light each candle until the eighth is lit. All Jewish festivals use ceremonial art and all pieces of art are symbols of belonging to "Klal Israel," Jewish people in all nations everywhere.

In every synagogue there are specific ceremonial objects, such as the Torah crowns and Torah covers with breast plates, and the seven branch Menorah, which is a symbol of the Tree of Life.

All through the ages various ceremonial objects for both home and synagogue have been created by Jews and non-Jews. Under the influence of various civilizations and cultures the objects have been crafted to show the spirit of the host country where the artists lived. Unfortunately we do not possess many very ancient Judaic objects. Most of them are around 300 years old. However, we do know that ceremonial objects were used much earlier, and we anticipate that more excavations will reveal them.

The Bible calls the first artist Bezal-El, which means in Hebrew "Under the shadow of God." Bezal-El was blessed with wisdom of the heart and a God-given ability to create with imagination of

the Spirit. The artist with a deep faith will, in my opinion, be more able to create a work of "holiness" than an artisan making duplicates without an involvement. An artist cannot pretend. We must let our inner life speak for us and thus fill our creativity with our personal faith and conviction.

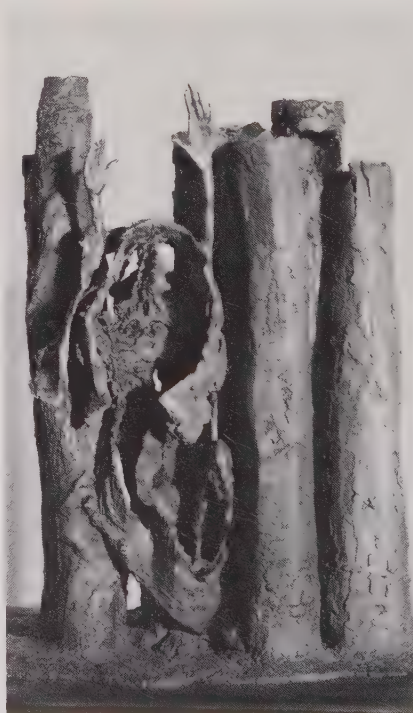
I am a sculptor. My approach to the Mitzvot, the Ceremonies, is a very personal one. After I escaped from the Holocaust and came to America in 1945, I felt a longing for a closeness to God and to my people. I was born in Prague, Czechoslovakia. My family had assimilated and was without religious zeal. My mother attended synagogue on the high holidays of Rosh Ha Shanah and Yom Kippur. We were told that we were Jews. When we experienced anti-semitism in school or at play, we were told not to pay any attention, that it was always like this. My parents told us to be excellent in our scholastic performance, and my mother taught us to pray the Shemah: "Hear O Israel our God."

I longed to identify, to belong, to have my feet on solid ground. I decided that the way to reach this goal was to study Judaism, the history of my heritage, the Bible, and the Commentaries. I was fortunate enough to find a rabbi who volunteered to help me.

Since I enjoyed sculpting, I began creating ceremonial objects for our own home and thus I became more understanding and observant. I fell in love with liturgical sculpture and became successful in this work. Biblical personages, the sages and prophets became my family. I felt that I had received the Wisdom of the Heart and that I did experience a closeness to God.

The style of my work is a contemporary one mingled with the Baroque of my old country, especially my city of Prague. Just as the old ceremonial art accepted the style of the host country, so does my work show the influence of America, New York and Central Europe.

My storytelling delights in signs and images, which become clear to me only after I see them alive in the finished work. Saved from death in the Holocaust, I realize that the meaning of my survival is to sing praise and glorify God in joy and gratitude. I feel that all art, even that of the atheist, is in a sense religious. The revelation and mystery of Life cannot be explained in words, but art makes tangible the intangible, visible the invisible and helps civilization to survive.



Holocaust memorial for Yad Ve Shem Memorial Museum, Jerusalem, 1983.

Photo by Walter Geber



Photo by O.E. Nelson

Holocaust Memorial Maquette I, 1985, bronze, 6-1/2"x10"x3", created for Congregation Beth Sholom, Lawrence, N.Y.

Hana Geber: Sculptures of Religious Passion

The following essay by Joseph Hoffman, University of Haifa, was taken from the catalog of a recent exhibition of Hana Geber's at Hebrew Union College-Jewish Institute of Religion in New York City. Cissy Grossman, formerly Assistant Curator at the Jewish Museum and Lecturer in Jewish Art at Rutgers University, was guest curator for this exhibit.

At first glance, Hana Geber seems the least modern of contemporary sculptors. Contemporary sculpture to most of us speaks of technology, of abstraction, of found objects, of huge hunks of welded steel, of witty objects of great size that engage in dialogue with steel and glass buildings. Above all, modern sculptures are exuberantly male in their self-confidence and in their spacial aggressivity. Large public sculptures humanize the landscape but rarely do they embody the passionate self.

Geber's small twisted objects, often cast in fine metals, are intensely personal. Her works have been said to evoke the "Baroque," and yes, they are baroque in that the term refers to an intense, emotive, expressionistic style. In that sense they relate to the works of Giacometti. But Geber's work is very feminine and very Jewish.

One sees in works such as *The*

Holyland exploding forms, dissolved contours, that appear to create short emotional outbursts and crescendos of sound. In *Blessing of the Kohenim*, a prayer shawl flying in space creates a holy place, a moment of blessing, a moment of ecstasy. The smallness of the work enables the artist to create an intensity of feeling that is controlled spacially. One has a private one-to-one relationship with the particular piece. The work evokes the gestural, the expressionistic. The surfaces reveal the imprint of the sculptor's fingers, pulled out, pressed down, indented. The metal is agitated, it floats in space, it pierces the air with thorns, it seems at times blown by currents of air, it has no edge.

Geber's early works were made in clay, which led to the molding of wax models which are then cast. The manipulation of the wax, transformed by the strength and warmth of the hands, is like the kneading of bread..like making

babies. The early works are frank displays of feminine sexuality. As the work develops, the emotive tone becomes more intense, the forms much more complex.

Jewish subject matter, rooted in the Bible, places Geber's work within the accepted Jewish tradition. This claim to an ancient past perhaps relates to her own history. A Jew, born in 1910 in Prague, she was forced out of an assimilated, cultivated existence in the Nazi era into years of homelessness. She left Prague in 1939 and came to New York in 1945.

But Bible texts are also rich in metaphor and may safely convey the hidden, the esoteric. We know that Bible passages are layered in meaning. First, there is the sacred Hebrew writing, then the translation, then the commentaries, then the political interpretation, the Freudian, and on and on. When one invokes a Bible narrative one touches a musical chord that reverberates and echoes in a spiral through time and human experience.

The creation of ritual objects out of sculptural form enables Geber to stand with historic Judaism and to reach out and touch her own Jewish origins. To light a lamp, to make a blessing over a goblet of wine is an existential, spiritual event. It is to be a Jew in feeling and act. The patrons who own these objects have responded to that message. Casting the ritual sculptures in silver and gold places them within the tradition of European objects and the desire to beautify Jewish worship with the most precious of materials one can afford.

Geber declares herself in her art. But one must search her out. She molds her sculptures with the landscape of the Holyland, the forms of the prophets and the seers of Israel. She invokes the history and passion of Moses, of Abraham, of Jacob, of David . . . they are the fathers . . . but it is in the voice of their daughter that she speaks. She cries out, she sings, she mourns, she suffers, she exults; her voice is the voice of the passionate self.

The 1986 IFRAA ART AND ARCHITECTURAL DESIGN AWARDS

The IFRAA '86 Art and Architectural Awards Program departed from the tradition of past years in choosing to exhibit the results of the competition at a museum. It was our hope in doing this that the contest would interest a greater number of entrants from a wider variety of cultures and religions.

The Judah L. Magnes Museum in Berkeley presented many advantages over a conference display area including a larger public audience, professional exhibition design, curating, and publicity. The museum's wholehearted interest, cooperation, and dedication from start to finish were a real gift which played a large part in making this year's awards program the resounding success it was. It was also our feeling that artists would be more willing to loan to a museum, where original pieces could be properly displayed, handled, and insured.

In order to take full advantage of the museum's participation, we made a decision to intensify publicity, sending calls for entries to every staffed AIA chapter in the country and some 700 non-IFRAA artists nationwide, in addition to the usual publications. As a result, we were truly overwhelmed by the interest, enthusiasm, and the sheer number of entrants. They, in turn, were elated to find an organization ready to recognize their efforts in what they feel is a largely ignored field.

The valuable result of our celebration with the museum became apparent at the moment of viewing slides with the jury members. The excitement of seeing all two hundred submitted works together, the inspiration, the depth of feeling and expression, and the incredible variety were really moving.

I think we sometimes take our IFRAA Awards Program for granted. Once again this year's exhibition focused the attention of the public, the media, and IFRAA's own membership on the expression of the ineffable in art and architecture. This is no little thing. A current exhibit at the Los Angeles County Museum of Art is entitled, *The Spiritual in Art: Abstract Painting 1890-1905*. The catalog states that the desire to express spiritual values was the genesis of the entire abstract art movement of the twentieth century. This desire is the reason for IFRAA's presence. What an opportunity we have!

It is our hope that future conferences will take note of our experience of museum collaboration and continue our emphasis as well on diversity and interfaith cross-fertilization.

Eliza M. Linley, AIA and Marni Welch
Exhibition Coordinators

ARCHITECTURAL AWARDS

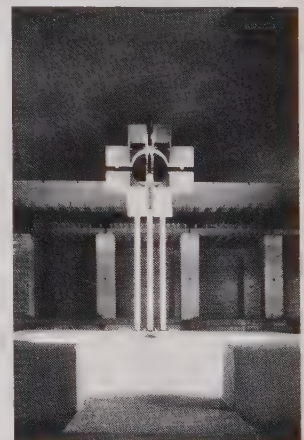


Photo © R. Greg Hursley, Inc.

HONOR AWARD

Hoover Berg Desmond
(Architecture and Interior Design)
Light of the World Catholic Church
Littleton, Colorado
New building

A building which is admirably related with its physical environment and holds up extremely well under close inspection by virtue of its materials and clean detailing. It has elegant, well-lighted interiors and achieves its beauty by simple means. Noteworthy for its power of quietude and for its almost monastic rigor. It presents an interesting continuity with the past, with the history of architecture, at the same time being entirely of its moment, modern.



THE JURY

Michael Bell

Assistant Director of Cultural Affairs, San Francisco Arts Commission, and past Curator at San Francisco Museum of Modern Art and the Oakland Museum

Eleanor Dickinson

Artist and Professor at California College of Arts and Crafts, with 25 solo exhibitions at museums and galleries

A. William Chayes

Artist and Professor at San Francisco State University, Designer and Co-Curator of the exhibition

Stanley Saitowitz

Architect and Professor of Architecture at U.C. Berkeley, Co-Curator of the exhibition

Claude Stoller

Architect and Fellow of the A.I.A., past Chairman of the Graduate Division of the Architecture Department at U.C. Berkeley, and a member of the A.I.A.'s National Committee on Design and Competitions Task Group

Guidelines to Jury:

1. Excellence in design and artistic merit.
2. Appropriateness for function and worship context.
3. Available exhibition space not a consideration.

Judah L. Magnes Museum

Seymour Fromer, Director

Co-Curators:

A. William Chayes

Stanley Saitowitz

MERIT AWARDS



Frank Lotz Miller Photography, Inc.

Blitch Architects, Inc.

St. John of the Cross Church

Lacombe, Louisiana

New building

Designed to the focal point of a much larger development, this church takes advantage of its wooded setting. The style consciously recalls the tracery of the Gothic, and the use of wood elements and interior finishes is reminiscent of the rural surroundings of the parish.



Walton, Madden, Cooper, Inc.

Mount St. Joseph High School Chapel

Baltimore, Maryland

New building

An elegant, sculptural, "sheltering" little chapel. It displays a mathematical interlocking of square (earth) and circle (sky). This is carried out with a geometric purity which alludes to an ideal knowledge. But there was also some questioning of the size and shape of the single window and the detailing at the door.

Gunnar Birkerts and Associates

Chapel and Educational Facility

Camp Wildflecken

Frankfurt, Germany

New building ↓

This building is most successful in its massing and use of materials. It is certainly in the language of modern German building and somehow it bespeaks in its form a religious use, despite the fact that it adopts no formal religious symbolism. It does reiterate the traditional theme of heaven on earth with forms of wings and metallic aircraft technology. Some concern over the distribution of natural light in the sanctuary.

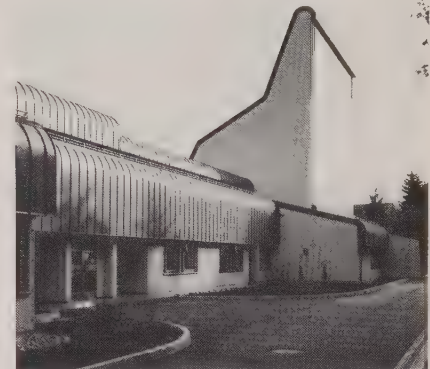


Photo by Timothy Hursley

CITATIONS



Ralph Allen and Partners, Architects

Orange Covenant Church

Orange, California

New building

The precise abstraction of this church is an example of the unifying nature of geometric formulations which enable the construction of wholeness out of the elemental parts.

INAI Studio
Dominican Chapel/Marywood
Grand Rapids, Michigan
Renovation

Impressive in its transforming of a rather ordinary into a truly religious space under great handicaps, and by simple means. ↓



Photo by Jim Hedrich, Hedrich-Blessing



Norman Jaffe, AIA
Easthampton Temple
Long Island, New York
Not yet built

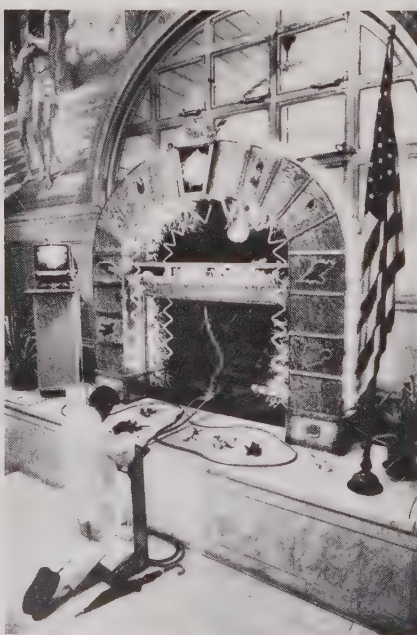
It seems to have exciting spatial possibilities and rich symbolism. ↑

ART AWARDS

HONOR AWARDS

Lee Roy Champagne
Chapel Champagne
Multi-media installation

His work covered more intellectual and artistic territory than any other work submitted. He was willing to deal with religion in terms of hypocrisy, manipulation, and satire, as well as true spirituality. His use of contemporary media is unique: a totally original work. →



Jennifer Colby
Face to Face
Six banner-paintings, acrylic and collage on muslin

Made with simple materials, the techniques are meticulous, appropriate and painterly. Both with the entire piece and with each segment, there is a depth of religious, emotional and historical understanding and allusion that completely involves the spectator/participant.



Steven Kaltenbach
International Harvester
Painting, acrylic on linen

This artist exemplifies the highest ideal of religious art, which has always been divine inspiration combined with creative genius, in this case a modern view.

MERIT AWARDS

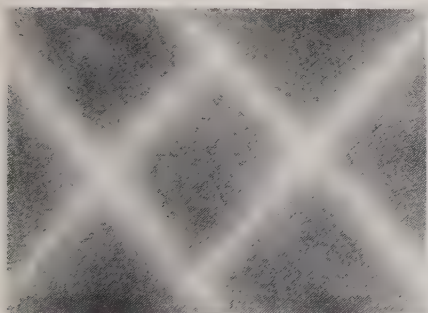


Diane Farrell

The Stations of the Cross

Fourteen drawings, charcoal on paper

Exceptionally skillful drawings combining classic figurative technique with abstract form to create simple and very powerful moments.



David Maes Gallegos

St. Anne's Series

Five paintings, acrylic on canvas

This work represents outstanding use of pure color and form to express emotion. It glows with an inner spirit. Gallegos lets his art happen. These are inspired paintings.

Vaclav Vaca

Crucifix

Oil on panels, wood frame

The crucifix is a key element of non-prot-
estant Christianity. This particular exam-
ple is unique for its traditional interpreta-
tion in a contemporary culture struggling
to negate deeply felt sentiment and sym-
bolism, not always with positive conse-
quences. ↓



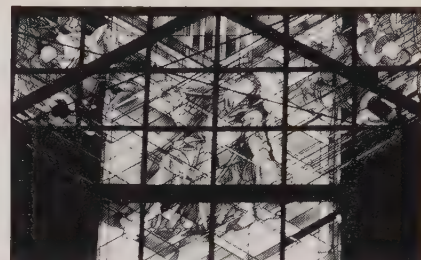
Susan Duhan Felix and

Shoshana Greenberg, in collaboration

Safed Wallpiece

Ceramic, grout, ceramic stain, paint

Excellent use of materials and scale. This piece emphasizes the timelessness and humanity of religion. It speaks eloquently and with great presence.



Maureen McGuire

St. Francis Stained Glass Windows

St. Francis of Assisi Catholic Church

Concord, California

These beautifully made windows show an unusual use of contour drawings with washes of light. The centers have a surprising grisaille treatment with hot colors crowded to the far edges—occasionally shooting a tentative beam of color across the center. Unique, successful techniques.



INAI Studio

Barbara Chenicek and Rita Schiltz

Lenten Tapestry

Dominican Chapel/Marywood

Grand Rapids, Michigan

Hand dyed, frayed jute

A huge hanging showing brutality and elegance, delicate subtleties, and threaten-
ing, stormy sky; beautiful abstractions re-
calling myriad earth forms of caverns,
caves. The endless dichotomies seem a
perfect meditational aid for this chapel.

CITATIONS



Robert Ortbal

Ascension

Sculpture in three pieces, low-fire clay and glazes

A truly unique expression, very advanced in form and composition. With disparate elements, Ortbal creates an atmosphere of serenity and peace, and of acceptance of life and death and of God.

The Magnes Museum and IFRAA '86 would like to thank the following donors:

Reverend John and Reverend Barbara Fitterer

Mrs. Dorothy Hoijer

The Episcopal Homes Foundation

Julia V. Drake

Mr. and Mrs. H. V. Hailozian

Mrs. Audrey Railton

Mr. and Mrs. Morris Wortman

Shelley and Stephanie Waldenberg

TWO REPORTS ON THE IFRAA NATIONAL CONFERENCE

Berkeley, California • October 11-15, 1986

Conference Reflections

by Robert C. Davidson, A.I.A.

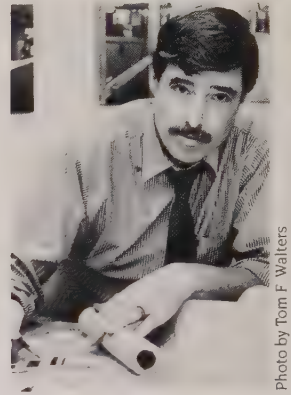


Photo by Tom F. Walters

Well, the subtle colored proscenium banners are down, the chairs put away, and months have been tucked in between now and the last minutes of IFRAA '86. As Program Co-Chair with stained glass artist Elizabeth Devereaux, I experienced the Conference with the eyes of that particular responsibility, as well as with my eyes as an architect involved in Church Planning and Design.

In the role of one of many organizers who worked for months to make this Conference what it was, I am aware of the things that worked, those that didn't, and those special times and places where successes occurred. With this report, however, I hope to reflect my personal observations, experiences and feelings as a participant, rather than an organizer or critic. This enables me to separate the time I spent worrying about logistics and timing of actual events from a more objective reflection on the words that we heard and times that we shared.

The Conference got into full swing on Saturday morning with the trip to the Napa Valley and tour of several wineries. This Northern California autumn day with its comfortable temperature was

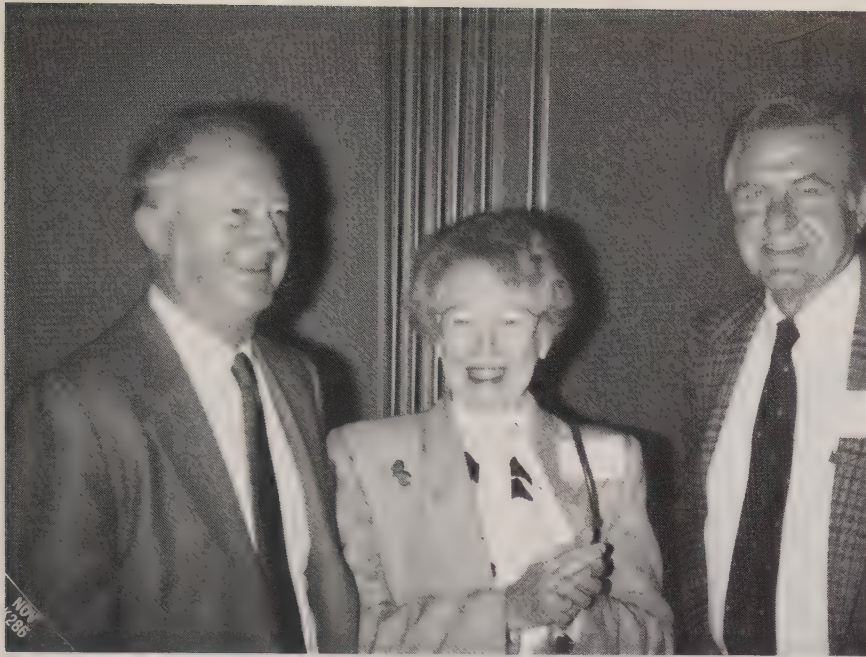
perfect for meeting new people and enjoying the atmosphere and character of the Bay Area. It was a long full day filled with much shared laughter, good food and wine, some shopping, a private tour through the "Falcon Crest" mansion, and a relaxed evening dinner at the monastery-like Sterling Winery. I particularly enjoyed the information and stories provided by our hostess and guide, The Rev. Barbara Fitterer.

A full house was treated to an outstanding presentation by our keynote speaker during the official Sunday evening Conference opening. Architectural historian and author, Professor Spiro Kostof, showed us a personalized vision of the world of architecture, starting with his favorite childhood playground, Hagia Sophia in Istanbul. This grand building had great influence on young Spiro and, as we were to learn, was ultimately a ma-



ROBERT DAVIDSON, is an architect who practices in Oakland, California

Speaker Jo Milgrom (center), Center for Jewish Studies at Berkeley Graduate Theological Union, visits with guests at the exhibit and reception at the Judah Magnes Museum in Berkeley.



John and Jane Dillenger (left), official conference hosts, and Keith Bridston of Yale University.

for force leading him into his chosen profession.

For many of us in the field of architecture, the historical links are important. These links, if not fully understood, must at least be grappled with. For that reason, Professor Kostof's observations and connected view of buildings and societies through the centuries were most enjoyable.

Theologian, scholar and writer Dr. Theodore A. Gill continued where Professor Kostof left off in raising questions and consciousness by challenging us to understand the transformational process extending from idea to concept, to theology, to buildings capable of "housing" and reflecting that developed theology. His style was warm and personal, and he seemed to effortlessly include all 300 in the room in his dialogue.

It was only later that I realized he had spoken so eloquently from a series of sketchy notes and that we had, in fact, been party to a creative thinker developing his thoughts and conclusions in the process of his presentation. Listening to Dr. Gill that Monday morning was as stimulating as developing original architectural concepts or resolving complicated planning issues for a client.

I experienced three of the sixteen seminars we had planned. I enjoyed those but realized the frustration of choice when none of the seminars was repeated. I was pleased with the favorable reports received on all seminars; they were stimulating, informing, challenging, inspiring

and fun, and the time passed quickly.

There were afternoon tours into San Francisco, including one to a Japanese teahouse in which guests participated in the ritual tea ceremony. I was one of the dozen or so that boarded the S.S. Hornblower in Berkeley for a trip across the bay to pick up the tourees for an evening dinner and tour of San Francisco Bay.

One of the most enjoyable moments of the Conference for me was to share a sunset (standing in the bow of the Hornblower) with Dr. John Dillenger and Dr. Jane Dillenger, our host and hostess for the Conference. The cool wind blowing in through the Golden Gate whipped through our hair, tugged at the corners of our eyes and, in general, "spilled" over us as the sun dropped between the towers of the Golden Gate Bridge, a pleasurable "hors d'oeuvre" for the dinner that followed.

The next morning began with Fr. "Jake" Empereur's orchestration of the panel on Symbols. The individuality of the presenters stood out strongly. Fr. Empereur, Sandy Hirshen, FAIA, The Rev. Donald Bruggink, and Dr. Jo Milgrom, from diverse backgrounds, addressed in totally different ways the use and influence of symbols in liturgical environments. To present their particular points of view they shared experiences, showed slide examples of historic work and slide examples of personal work. I was fascinated by the subjects and enjoyed the diversity of approach.

Another aspect of the Conference

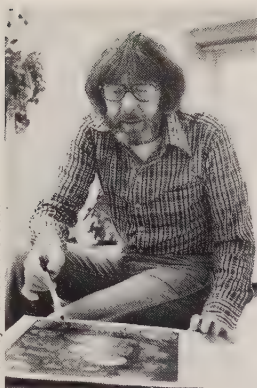
which I found enjoyable was actually an experiment on the part of Conference planners. Each day was started with a "gathering" of the conferees. This was an opportunity to explore, experientially, aspects of our differences as worshipping people and yet to recognize our commonality. We were led in singing by a Jewish cantor one day, listened to gospel singing another, and were led in a meditation memorial to Marvin Hartman and Harold Wagoner (long time IFRAA leaders) by an Episcopal musical director and drummer on still another. This opportunity to celebrate together was a unique way to start each day.

On the last day of the Conference we were sent on our way, some to Japan and others to our homes and offices, with a presentation by Allen Temko. Mr. Temko is a nationally known architectural critic who writes for the *San Francisco Chronicle*. Those of us in the Bay Area who know his sometimes barbed words and acerbic wit are often most uncomfortable. Despite this, I must admit that more often than not his views are solid and correct.

On this particular day Mr. Temko chose to illustrate some finer points of design in architecture and art using as examples ancient temples to the sun in juxtaposition with a modern temple to the sun, the Solar Telescope at Kitty Peak, Arizona. The examples served up a very subtle challenge. Questions were raised in my mind about the appropriateness of some of our architectural forms as reflectors of present theological thought and of the needs of present worship communities.

Thus, with time running long and with a rush to move on to other commitments, the Conference came to an abrupt end. I felt the emptiness of a tremendous surge of energy spent. I missed the opportunity to say goodbye to many and to thank many face-to-face for their help in the program aspect of the Conference. Through these few short days I was exposed to and shared experiences with many people, experiences that have left me a more knowledgeable professional and a better informed designer for my clients. But the aspect of this exchange that I value more than the knowledge and the insights are the people themselves. I can only hope that others enjoyed our IFRAA '86 time together as much as I.

What's next? Given the right time, events and work demands, I hope to make it to the next National IFRAA Conference in Houston in 1988 for a renewal of friendships.



Church Art and Architecture

by Michael J. Farrell

Whatever happened to the resurgence of liturgical art and architecture that followed in the wake of Vatican II 20 years ago?

Liturgy was the first and most visible aspect of Christian life to be freed and revitalized by Pope John's revolution. Artists and architects joined liturgists in the experiment. Exotic or startling or beautiful or ugly new structures sprang up everywhere, embellished by sculpture, painting and stained glass that, after generations of colored plaster, strove to keep pace with 20th-century aesthetics. The whole thing was exciting and often controversial. But at least it was news. People cared.

Then, it seemed, the experiment sagged. In the 1980s, other issues dominated the life of the church. As the enthusiasm of Vatican II was gradually hung out to dry and put back in its box, has the subsequent ennui also enveloped religion's more visible expression? An October conference of the Interfaith Forum on Religion, Art and Architecture (IFRAA) at Berkeley, Calif., seemed a good place to look for answers.

That the Forum is ecumenical is an immediate reminder that the questions and answers range wider than the goings-on in the Catholic church. Yet, there was a conspicuously low Catholic participation. While a Mormon bishop was prominent at the executive table, the Catholic bishop did not respond to an invitation to attend.

MICHAEL FARRELL is the Forum Editor of the National Catholic Reporter. His article, which appeared in the November 14, 1986 issue, is reprinted by permission of the National Catholic Reporter, PO Box 419281, Kansas City, MO 64141.

Said architect Frank Mighetto, a Catholic and organizer of the Berkeley conference, "The only hurt to me is that the church is not living up to its conviction to involve itself in the total religious experience. I don't know if that's by design or by lack of interest."

One of the featured speakers, philosopher Theodore Gill, spread the blame more widely: Not only Catholics but other denominations, as well, have faltered in responding to religious inspiration with external expression.

"While we are still muddy, innocent and blinking," declaimed Gill, "we were told to see what we could make of the given, to see what further miracle time and space and stuff and sense could be caused to yield; to see, in our turn at creating, what order and form we could bring out of this chaos of possibilities over which our imagination rules and soars. No wonder that in our religion we were close to the arts." How close? Members of the same family. Siblings. "And occasionally, as it is with siblings, there is a sibling rivalry."

There is a conundrum here, or perhaps it's a mystery. While most of the arts, according to experts, had their origins in primitive religion, most of the founders of established religions showed scant interest in the artistic expression of their teachings.

Said conference keynote speaker Spiro Kostof, "Founders of many religions, not uncommonly, were hostile to architecture. Jesus belittled the temple of Jerusalem, this pile of stones that was not going to last. And for at least 200 years the young faith of Christianity sheltered its observances in inconspicuous private houses . . . The tabernacle of the Jewish people was peripatetic for a long, long

time . . . carried hither and thither before King Solomon, bothered by the discrepancy between his dwelling and God's . . . announced the founding of the temple . . . And Mohammed's disapproval of monumental architecture is well-documented—the most unprofitable thing that eateth up wealth of a believer is buildings."

These are not encouraging words for a gathering of artists and architects. One reason people attend conferences is to be reassured that what they are doing with their lives is worthwhile. Kostof pointed out that the architects, the religious founders notwithstanding, inherit a long tradition. There have always been two impulses, he said: (1) "to serve God with all you have, to embellish his house, to amaze and instruct the worshipers"; or (2) "to rely on faith alone."

The former, of course, grew out of the latter, buildings out of faith, when faith cried out for community, for participation and expression. Time, place and other circumstances influenced the way this was done, and Kostof took the audience of 200 on a world tour of the outcome—not so much, he said, the outcome of architectural imagination as of living faith:

"Religious architecture was never neutral, never a simple matter of solving congregational needs and doctrinal requirements. As the stage of worship, it was soaked from the beginning of its existence with the energies of a community strength . . . There was an invisible client whose house this was and where we anchored our trust from the beginning."

At some stage, however, this lofty rhetoric must be brought down to earth. Another purpose of conferences is to attend to the nuts and bolts—and ambrosia and organs and pews and concrete and candlesticks. These and more were present, both as sideshows for inspection and as topics for conversation. The majority of those present seemed to be professionals, needing to make a buck out of building or decorating God's house of worship. Nothing new about that—religion down in the marketplace.

There was widespread agreement that the marketplace is slow. And that the churches are not the patrons of the arts they used to be or should be, especially the Catholic church. But comparisons with a mythical past are seldom accurate or helpful.

In the past, Gothic churches sometimes took a century to build, an age of faith and free peasant labor. In a different

past, some of Ireland's best cathedrals were built during the great famine as half the population perished from hunger. In yet another past, papal princes commissioned masterworks that had more to do with papal or princely pomp than with God's glory. And in a more recent past, the plaster statues and garish stations. With what past can we compare the present, then?

At present, an important Catholic concept is collegiality, and an important American concept is democracy. So when a church is to be built, practically everyone has a say. This collaboration often works wonders. In the case of Light of the World Church in Denver, it won awards. An introductory article describes the wide involvement: "Father Syrianey; the architect, Hoover Berg Desmond; the liturgical artist, Reverend John Buscemi; the liturgical consultant, Reverend Eugene A. Walsh; and the parish building committee also were guided by the work of the pioneer psychologist Carl Jung, who saw in every person a complex array of opposites."

This collegiality and democracy allows people to call the sacred place their own. But a cynic might say it is the legendary committee designing the camel. Architecture critic Ada Louise Huxtable wrote (*New York Review of Books*, July 16, 1981), "The creative act in architecture is basically an act of survival against tremendous odds."

Kostof said, "Religious architecture is extremely conservative." The new collegiality augments this conservatism. Mighetto talked with ambivalence of the new power of the congregation, parish council, building committees and such: "They're more conservative even than pastors. On the other hand, the congregation has to live there, hence the dilemma . . . I am not in favor of total democracy. Not everyone has time to be an expert in everything, so they should leave it to the experts."

In group sessions, conference members discussed these questions of collaboration, how to do justice to word and eucharist and community, to singing and praying, to acoustics and lighting. There was a sense of diminished expectations. Apart from the keynote speaker and philosopher Gill, few seemed preoccupied with the bigger questions—What is architecture? Should worship be in a major monument or in someone's house? What shape will tomorrow's churches take, if there are churches tomorrow?—and

most were content to concentrate on the nuts and bolts. That is the main difference from 20 years ago.

A few miles away was the IFRAA exhibition of architectural projects and religious art. There were some fine church projects on show, tasteful and decent. They represented most major denominations, yet it would be hard to tell them apart. The United States has historically been eclectic in its styles, and there was no sign here of a breakthrough into a new American idiom. What Mighetto called the "nondescript" style of the moment is likely to be with us for a while, he says, because the church moves so slowly.

The artworks on display were more risky, more abstract, more inclined to touch religion at a tangent than *hit it* over the head, and therefore less likely to find a space in the average parish church.

In an excellent article in IFRAA's own magazine, *Faith & Form* (fall 1984), Edward Robinson wrote, "To understand the falsity of kitsch [read: traditional Catholic art], it is essential to appreciate one important element in all true art, its invitation to us to exercise our freedom."

A church, therefore, that treasures orthodoxy will not encourage art, that is susceptible to multiple interpretation. Or, as Robinson later puts it more bluntly, "Realism is the only mode of art that is tolerated by totalitarian regimes . . . because when a total loyalty is required, no opportunity must be given to the artist to offer an alternative vision of life."

If there is no struggle between church and artists at this time (as there is between church and theologians), is this because there are no daring artists or because art is valued so lowly in the church that it is a non-issue?

If religious art and architecture are in the doldrums, many would say they share the doldrums with the wider, secular art and architecture community. The arts, earlier this century, were seen, along with science and technology, as harbingers of and vehicles for a better life that would brook no looking back. It didn't happen that way. The scientific revolution went sour. And, adds Huxtable in her article, "there is a kind of consensus that modern architecture was some grand, failed illusion."

Huxtable goes on, "I believe that we are addressing a much larger theme: the failure of a moral vision and the breakdown of ideals of a society in transition. What we have lost is what sociologists and psychologists call our 'belief sys-

tems'—those commonly held convictions that guide our acts and aspirations."

Another article in *Faith & Form* makes a similar point about church architecture: that it "reflects mercilessly the uncertain position of the Christian church in the society of today."

That many Christians have an identity crisis is not news. In the case of Catholics, the same Vatican council that fired the liturgical renewal also caused questioning that led many priests to resign their priesthood and many Catholics to leave the church. It also led others along different pathways, toward liberation theology, for example, or toward social justice as a primary expression of religion.

This takes us back to the two impulses mentioned by Kostof: to enshrine your faith or carry it on your back. There is no common terminology to do justice to the two groupings that espouse these impulses. Although the sentiments they embody overlap in many Christians, in their purer forms they are easily distinguishable. It is the difference between the Berkeley IFRAA conference with ties and dresses and a day's tour of local wineries, and a social justice gathering with T-shirts and jeans and lunch in a brown bag.

The one is more optimistic and thankful to God for a pretty decent world. Gill waxed eloquent in their behalf: "Prophetic religion has to come off its unqualified carping, its mean-mouthing of that which it claims we must now die to save, and relocate marvel in the world . . . People have to be turned on to the world's fascination."

The other group is more hectic and impatient with an unjust world. Dorothy Day and Cesar Chavez and the Berrigans, among others, have spoken for it. In Kostof's words, it is "faith on the move."

The pope has spoken for both impulses because both are part of the Christian tradition. Social activists love art, and church builders love justice. The church is in transition, uncertain—not the pope, the people. Kostof, at Berkeley, had a word for them all, for us all: "If we must insist that the unhampered creation of the artist is God's purest celebration, let us at least remember that forms are empty until faith brims inside them. Great monuments of religion may languish unattended, and a patch of open fields may be transformed overnight into an ardent sanctuary."

IFRAA IN JAPAN

by Donald J. Bruggink

Sketches by Charles Pohlmann, C. Edward Ware and Herman Hassinger, FAIA



Herman Hassinger

The IFRAA Post Conference Seminar on the Art and Architecture of Japan involved thirty-six IFRAA members in an experience that included historic and contemporary Japanese architecture, Christian churches and contemporary Buddhist megastructures.

One cannot describe in words the delight to the eye of the great temple structures at Nara, Kyoto, Eiheji and Takayama; the refined and austere Nijo Palace, or the great castle-fortress of Himeji. The care in architectural detailing made the inspiration for Maybeck's downspouts on the First Christian Science Church, which we had just seen in Berkeley, apparent.

Day after day brought new delight to the eye from the detailing on roof tiles, roof brackets and blocks; the simplicity of architectural composition sometimes punctuated by an elaborately carved panel; and the carefully shaped trees and shrubs.

The delight to the eye was matched, for many of us, by a religious opacity. While we thought we knew something of Shinto and Buddhism from our preparatory reading, sudden immersion in another religious world left us unable to make connections between intellect and visual perception. As with Christianity there are



IFRAA in Japan

many different "denominations" within Shinto and Buddhism. Like Christianity both have undergone numerous divisions and transformations, sometimes theological, sometimes dictated by economics and/or politics. Like the communions of Christianity, these have taken institutional form, with the institutions themselves changing and contributing to change.

If book knowledge of Japanese religions surpassed our ability to apply it experientially, the reverse was true in the experience of the practice of these faiths. Book knowledge informs one of the resurgence of many traditional faiths; a mission-minded Christian nurture does not prepare one for the experience of shrines and temples everywhere, well kept and frequented by those who come to worship and pray.

It would be as much a mistake to think of all Japanese as devoutly Shinto or Buddhist as it would to think of all Japanese as imbued with a cultivated Zen

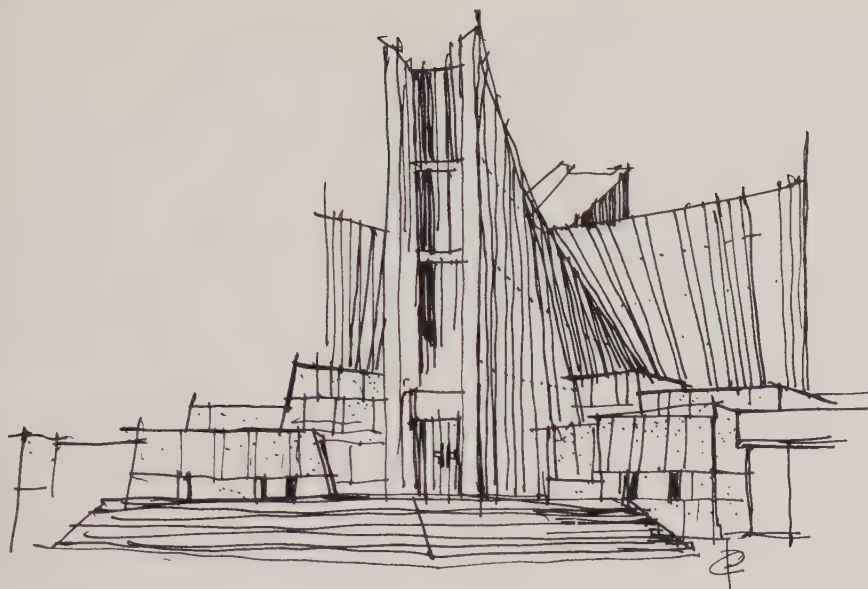
aesthetic. It just isn't so. A contemporary architectural phenomenon, the Wedding Palace, tends to be a great, tasteless, showy place, built to maximize attention and profit, and with the aesthetic of a fried chicken emporium—of which there are many in Japan.

The bus trip between Kyoto and Nara provided a ride contrast between exquisite temples painstakingly preserved for over a millenium, and urban/industrial sprawl (to the degree that sprawl is possible within tight confines) separating these two cities. It was all there: industry—small and large, junk yards with cars stacked on top of one another, filling stations and fast food outlets, little yards filled with clutter, apartment blocks festooned with laundry and separated by rows of cars, trash littering the roadside—all in marked contrast to the care lavished upon the temples and their grounds, with manicured shrubs and trees, carefully raked gravel, and gardeners sweeping even a stream bed!

An added shock, again more emotional than intellectual, was the absence of churches. In Europe one is immersed in churches, old and new, but in Japan a church is seldom seen. Nonetheless, in Okayama we were welcomed by the Rev. Mr. Akiyama of the Kyodan (United Church of Christ) and by the Rev. Mr. Osumi of the Kyodan Church in Kanazawa for ecumenical services. Because the churches are very small, our IFRAA group made a congregation by itself. The pastor and elders of each church gave greeting and testimony to the enthusiasm of this small (less than one percent) minority faith in Japan. These churches are marked by careful multi-functional planning since both have kindergartens during the week.

DR. DONALD J. BRUGGINK is on the faculty at Western Theological Seminary in Holland, Michigan, and already is planning a post-conference tour to Mexico after IFRAA's 1988 National Conference in Houston.

CHARLES POHLMANN is an architect and interior designer in Minneapolis, Minn., C. EDWARD WARE, an architect in Newport Beach, Calif., and HERMAN HASSINGER, FAIA, practices in Moorestown, N.J. All were enthusiastic participants in the Japanese tour.



Saint Mary's Cathedral, Tokyo

Three churches we saw are of high architectural merit: St. Anselm's in Tokyo by Antonin Raymond and L.L. Rado, frequently published in the 1950s; St. Mary's Cathedral by Kenzo Tange, frequently published in the 1960s; and a superb church, Yuki no Shita, by Akira Inadomi in Kamakura. Though a book published in Japan in 1985 was devoted entirely to this church, it is unknown in America.

Mr. Inadomi, a Lutheran and educated at MIT and Harvard, has created one of the most liturgically sensitive Christian worship spaces in Japan. The entire building is excellent with meticulous detailing, but it is the worship room with its furnishings that is really outstanding. In-

terestingly, both St. Anselm's and Yuki no Shita contain stained glass by the firm of IFRAA member and seminar participant, E. Crosby Willet.

Perhaps the biggest surprises were the religious megastructures of Japan. In the mountains not far from the famous Zen Buddhist temple of Eihei-ji, is the Temple of Eternal Peace, a major new Buddhist temple constructed in traditional form with temple gate, great Buddha hall (with a Buddha larger than the one at Nara) and a five-storied pagoda (complete with elevator) being constructed on the basis of a donation from a single Japanese businessman of over \$200 million dollars. Our seminar was guided on the job site through the hospitality of the Maeda

International Corporation which is doing the construction.

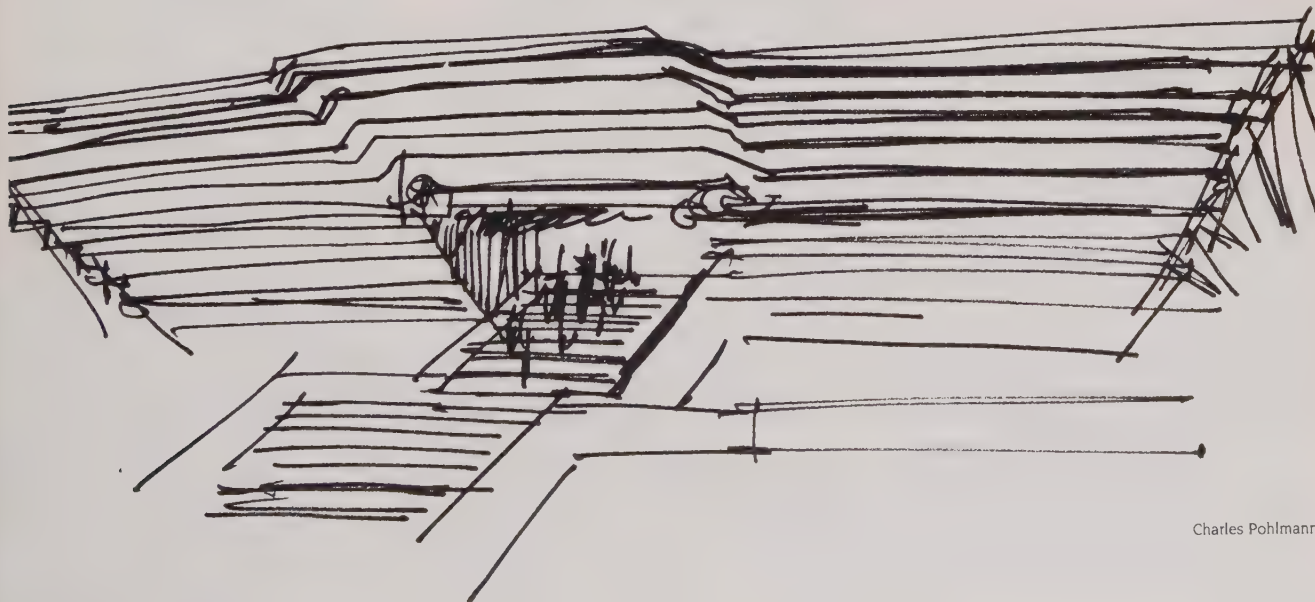
In Takayama IFRAA visited the Motosu Okamu no Miya (Main World Shrine) of Mahikari, a new religion, dedicated to the Creator of all things, and seeking to embrace all religions of the world in harmony. The great shrine boasts minarets, a Mayan wall, and architectural facets of other religions in a great eclectic structure which seats 9,000 persons.

In Tokyo the Buddhist lay movement of Rishso Kosei-kai, represented by Mr. Yoshihiro Ohno, hosted IFRAA in their Great Sacred Hall (1964). It is a combination of worship and small group spaces, reminiscent of the Akron Plan Sunday School spaces, i.e., multiple balconies surrounding a large open space.

Their small group spaces are essentially for group counseling according to the principles of specific Buddhist sutras. The Great Sacred Hall seats 2,500 in its main worship room. In 1970 a luxurious 5,000 seat theatre/concert hall was built, and now another major project is under way.

Of greatest architectural merit was The Hall of Shakamuni Buddha, or Shakaden, built for a Buddhist lay movement begun in 1919. A massive stylized structure reminiscent of the helmet of a Samurai warrior, the stainless steel and granite structure stands near the Tokyo Tower, containing even more steel than its much taller neighbor. The main hall seats 4,000.

We were honored to be given a tour of the building by the architect, Mr. Kenichi Iwasaki. Shakaden was completed in



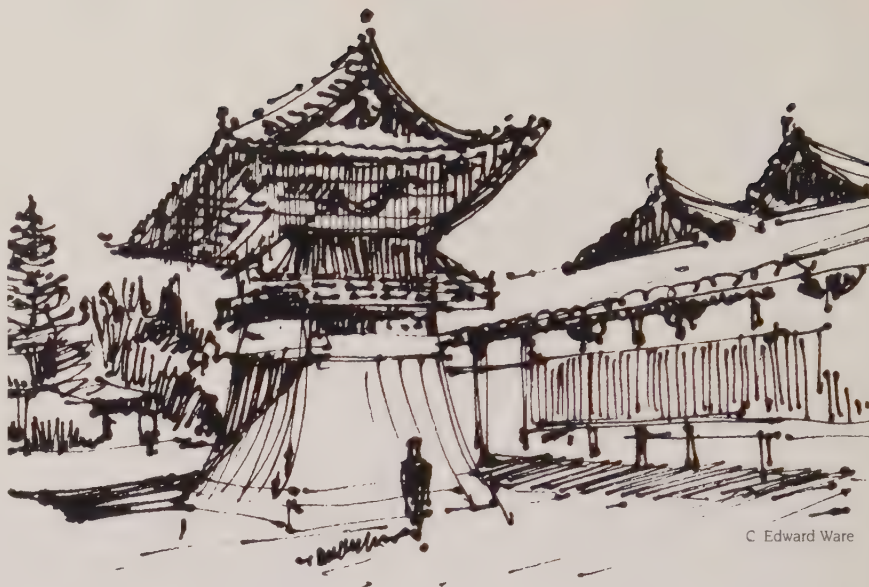
Charles Pohlmann

Shakaden Temple, Tokyo.

1975 for \$54 million (today's price tag would be over \$200,000,000). Mr. Iwasaki managed the difficult task of maintaining good design in the midst of opulence. Stainless steel is the basic building material, with floors of red Brazilian granite and walls of Italian green onyx. When asked about the choice of materials, the response was that they were chosen because they would last. Perhaps more than one IFRAA member entertained the hope of someday finding such a client.

While speaking of megastructures, IFRAA appreciation for the folk arts should not be overlooked, nor the incomparable lecture and demonstrations by Mr. Kichinosuke Tonomura at his Folk Museum in Kurashiki.

Any report on the seminar to Japan would be incomplete without expressing appreciation to Etta Hesselink, who so generously shared her gifts as a linguist, and her knowledge in the fields of art, architecture and religion.



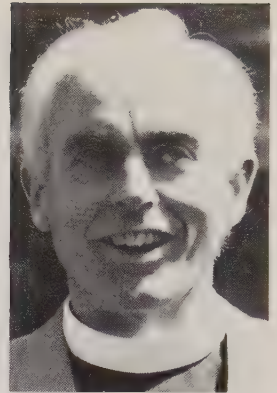
Himeji Castle, Okayama.

Eiheiji Temple.



IMAGES OF MYSTERY

by Rev. Tom Devonshire Jones



The given spaces and shapes of a church interior come to life as people move about in them, as natural or artificial lights, music and colours, artworks and vestments are introduced. What has been empty and static becomes peopled and *mouvemente*. In designing and furnishing the worship area on the one hand and in performance of the liturgy by people and clergy on the other, one lesson has been learned and regarded as axiomatic.

This is Peter Hammond's reminder (and how timely it was in Britain of the 1950s and '60s) that "all decoration should be related to liturgical function; it must never become an end in itself." (Peter Hammond, *Liturgy & Architecture*)

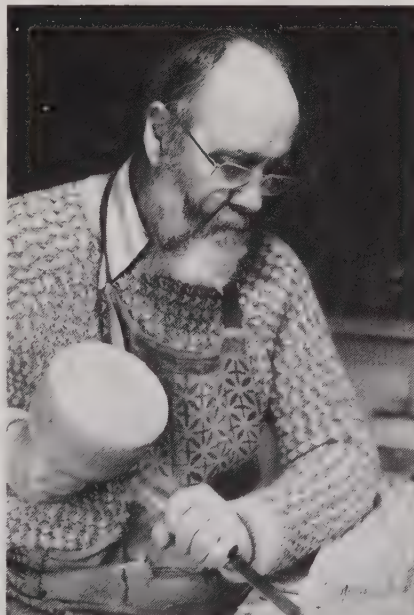
His advice on radio, in lectures and in the printed work came too late, even so, to prevent the execution of many hasty and misconceived commissions for murals and paintings whose contribution to the liturgy has since come to be in some cases shrouded by curtains.

A certain austerity was urged upon us, and the advice was backed up by stimulating and attractive references to examples of European and American origin, with tours of such sites led by the late Gilbert Cope, publicized by the now defunct New Churches Research Group and by Birmingham University's Institute of Worship and Religious Architecture.

Now, in the later 1980s, with much re-ordering of church interiors being can-

vassed but few new church buildings being planned, we reconsider these matters: how expensive interiors are to design and to convert; how precious are the gathered congregations to be reached through all their senses when they gather for worship and for learning.

In this situation it is good to find an artist who respects the dignity of the church interior but whose works nevertheless transport the viewer across the static-*mouvemente* divide. Edward Robinson's carvings find their place in both the public worship space and the worshiper's



Edward Robinson

private prayer place. Their function is to speak of the mystery at the heart of the Christian religion. They represent the double truth of the Crucifixion and the Resurrection, that dual triumph which Good Friday and Easter Day recall serial-

ly but which the visual arts can celebrate in one configuration.

These sculptures, however, tackle the dual truth in one work which has two faces or modes: using the triptych format of the European tradition they stand among works of the period from the fifteenth to the twentieth century, but resist the tendency nowadays for triptychs to be simply three panels side by side and always "open." It is a format which in Robinson's hands gives us in its smaller and "closed" aspect the presentation of the Crucifixion, but in its extended, opened, revealed, inner aspect that of the Resurrection.

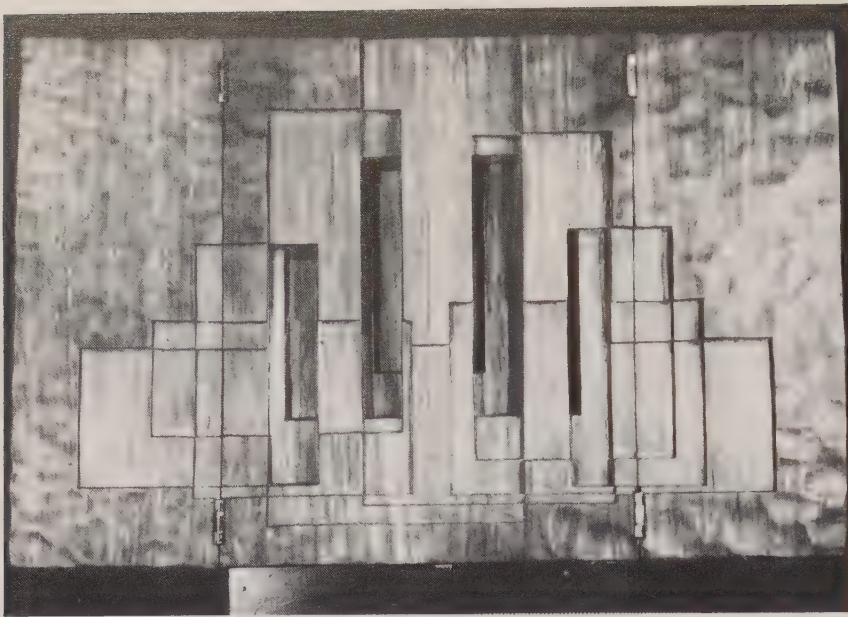
Here is an innovation in the treatment of the triptych with its history of seasonal use (Lenten and or Advent closing) as a liturgical teaching factor in church life. Here, along with the iconostasis, the Exultet Roll and the Processional Banner are artworks awaiting commission by a church devoted to the use of every possible means of pressing home its teaching in season and out of season.

Transfiguration and *Resurrection* in their open aspect speak of the triple references in their narrative in the Gospels. Closed, they again, in their threefold composition remind the viewer of the crucified with a thief on either side of Him.

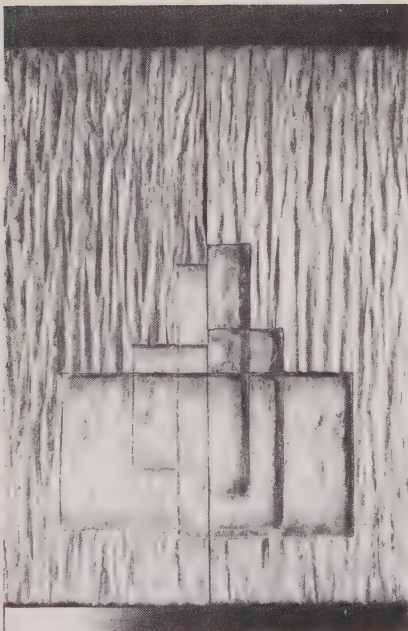
These hinged sculptures of abstract design, yet in texture woody to the touch, both approach and at the same time distance themselves from the actuality of the scenes depicted. Abstract they shrink from the attempt realistically to portray the scene; in their choice of material, beautifully worked, they nevertheless venture to share in their tactile subject matter.

"Portable or mobile architecture" has

TOM DEVONSHIRE JONES is the Vicar of St. Mark's Church, Regent's Park, in London. In 1973-74 he served as the English Exchange Chaplain at Trinity College in Hartford, Conn. He writes for what he calls a semi-academic, semi-commercial journal called Church Building.



"Resurrection XXI," elm, 1985, 11"x19".



Edward Robinson's "Transfiguration V," Iroko, 1982, 24"x37". Top left and above.

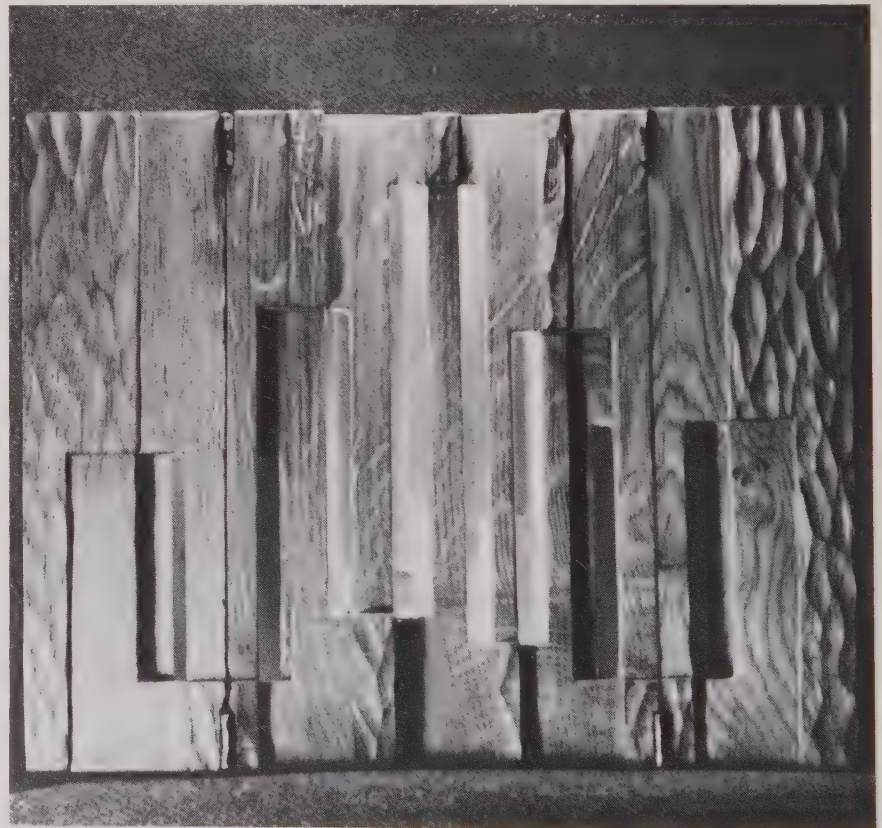
artists could warm to if they address the Christian story.

For many artists the kitsch in art and ritual which infects much modern church life has at least temporarily closed off the tradition of representational art, but that very closure has led them to explore again and to revivify the non-figurative element with its venerable tradition in

the Christian centuries.

In Britain there has been little such work done for churches on the scale of French and German examples: It might help us if parts at least of Georges Mercier, *L'Art Abstrait dans L'Art sacré: la tendance non-figurative dans l'art sacré chrétien contemporain*, Edition E. de Boccard, Paris 1964, were to be translated into English.

Robinson's oeuvre, on the other hand, is a practical demonstration of what the abstract can offer us two decades on



"Transfiguration XVI," 1984, oak, 12-3/8"x16".
Collection of John and Jane Dillenberger.

been their maker's description of these works. Their double aspect, requiring the act of opening and shutting, marks them off from two dimensional works which may in one composition combine such a dual concept as the New Testament ideas of Incarnation or of Irony seem to require.

How then does the artist view these works? "Openings," he calls them, "are not mere representations of an historical event but are to be seen rather as personal expressions of an inner experience." This definition, close as it is to that of a sacrament, is one that many of today's

from Mercier's sustained review. The very straightforwardness and rich simplicity of these works will ensure that they do not degenerate into popular *bondeu-serie*. To begin with they summon plentiful attention from the viewer—a complementary response to the artist's creation which Robinson emphasizes in his accounts of how artworks need to be received and appreciated.

Their status as mobile or portable architecture has already been mentioned. The scale of the works of the mid-1970s would make them mere architectural models, for these can be held in the hand like a book (some of the earlier ones are diptychs). Latterly it is larger works in mahogany he is completing, measuring when open 5 feet across by 3 feet high. Whereas the earlier small carvings can be entered as one might "get into a book," these later, secured to a wall, can in imagination become enclaves of meditation, carrels for pondering in, confessionals, kiosks of quiet, cells of contemplation.

From what has been said so far these works can be seen to be suited for either private places or for communal. The private room or prayer place is enhanced by such a work with its opening and welcoming wings. The narthex, baptistery or "west end" of the church is also a specially suitable site: Placed here such an artwork is not in competition with the altar space, since the two cannot in the nature of the orientation be viewed simultaneously.

Rather these sculptures provide a vestibule, a rehearsal, a "tuning up" to the lively Crucifixion-Resurrection theme of the liturgy, or a thankful recollection of it afterwards. They are pitched between the fully sacramental liturgical action on the one hand and acts of mental preparation for it on the other.

They thus do damage neither theologically nor architecturally to Hammond's canon. More positively they catch the spirit of contemporary architecture's delight in surprises, in the controlled vista and in the excitement of intimate and personal scale. Here is an art to engage the viewer in responding to the mystery at the heart of the Christian religion.

Edward Robinson, until recently Director of the Alister Hardy Research Centre (a subsidiary of the Religious Experience Research Unit, a Registered Charitable Trust founded by Templeton Prize winner, the late Sir Alister Hardy F.R.S.) at Manchester College, Oxford, is a man val-

iant for the truth of art's ministry in the Christian religion. While he is at home with the writings of theologians and artists, it is the "language" of the visual arts of the imagination (not of fantasy) in which his particular contribution is made.

A self-confessed traditionalist (with, let it be said, a full-blooded and cultured awareness of tradition's depths and riches), he sits rather uneasily, ecclesiastical-

ly speaking, with his late brother bishop, his canon father, canon grandfather, and dean uncle. Thus, as a member of a Church that in its formularies and in its theology has always prized reason, he laments that the establishment gives so little dignity to the senses in general: There is no respectable word to describe the wisdom of the senses—sensual is not to sense quite all that intellectual is to intellect!

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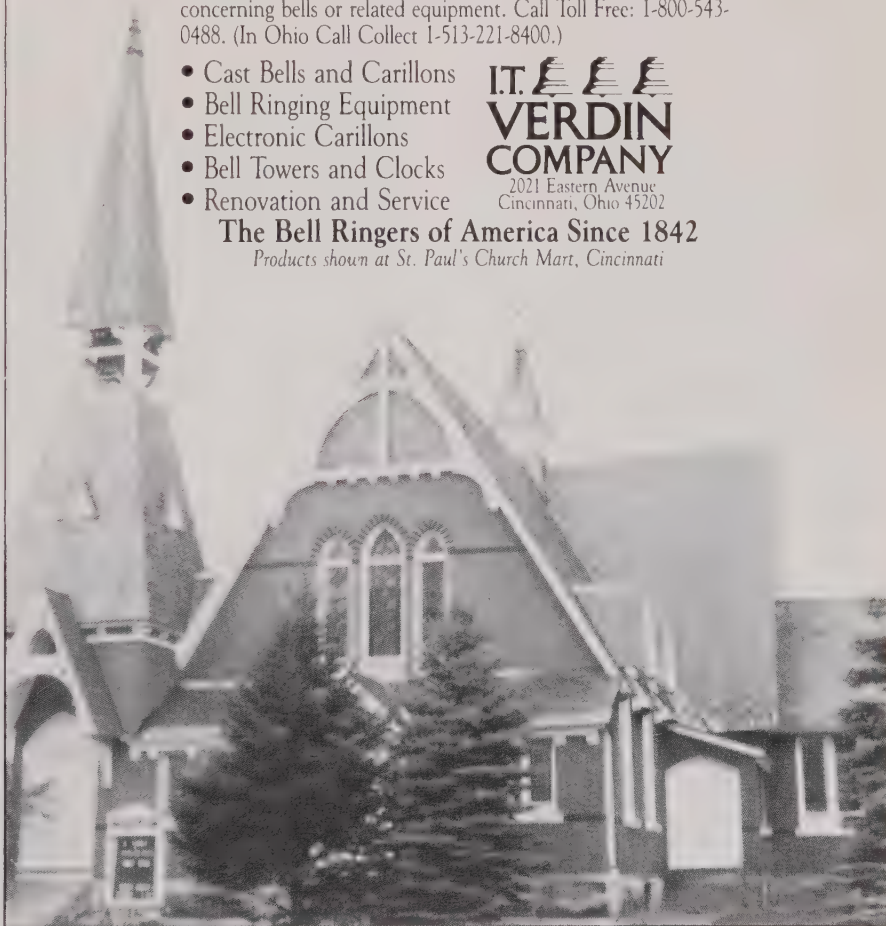
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CHURCH LEARNING SPACE: WHAT WAS, IS AND WILL BE?

by Jack Haney



What's happening in Christian education and how is it impacting church growth and architecture? Or, what impact is church growth, or lack of it, and current architecture having on Christian education? It seems to me these are germane questions as we move into the 1990s and the twenty-first century.

I assume that church architecture is predicated on what is occurring in a parish at the time when a church plans to build. The immediate goals and program are taken into consideration and become part of building plans, but it is much harder to predict long-range, future plans in education, such as population shifts or lowering birth statistics.

During the 1950s and '60s there was considerable church growth and building. Mainline Protestant churches experienced the post-war baby boom, and with it the erection of many new church buildings and educational spaces. Christian education was highly structured and usually with closely graded classes. Some churches, even with quality educational space, went into double sessions. Space used on Sunday mornings was at a maximum though the same space was unused on weekdays.

However, the late 1960s and '70s saw the decline of the birth rate, an increase in mobility, and an aging of congregations as children grew up and moved away. Churches that once filled classrooms on Sunday mornings discovered

empty classrooms, not only on Sundays but the rest of the week as well. A new understanding of the local church as an arena for mission was emerging, and churches began looking at unused space as places for day care centers, nursery schools, weekday classrooms for exceptional children, centers for the elderly, even soup kitchens and housing for the hungry and homeless. Educational space became mission space, and in many instances the space earned additional funding for churches as they looked at budget deficits.

This has precipitated a problem now as a new baby boom emerges. Church schools are beginning to expand again and thus there is a conflict of education versus mission for used and rented space. In many churches any space available for Christian education is either limited or non-existent.

Churches need to do *both* mission and education. New creative models need to emerge/are emerging to make this possible, but churches must take their educational responsibilities seriously once again. How do churches deal with the clutter of a day care center, or the structured classroom space of a Montessori weekday school? How do they provide a creative, inviting environment for the religious education of their own children and young people during the week and on Sundays? Without attention to such questions churches will discover that church-shopping parents will not come back a second time. They are looking for a good environment for learning, as well as excellent teaching programs for their families.

Both churches and architects need to

be aware of these problems, especially when they contemplate redesigning existing buildings or designing new ones as well. The issue is indeed creative space for a variety of purposes, but religious educators are concerned that it not be at the *expense* of Christian education. We need to move to a win/win situation, so there is usable, beautiful space for all.

Since the 1950s Christian education has been moving from a structured classroom setting to a more open learning environment. One no longer sees desk arm-chairs and tables too high for young use. Art areas, informal furniture, carpets and small learning areas are more "in" than ever. Just so display and storage spaces are in short supply. Environments where learning and sharing can take place are important for all ages. The inter-generational emphasis is crucial.

What are the developing relationships between worship and learning? We no longer talk about an altar in every classroom, but rather, how are learning and worship in the context of the total congregation interrelated? Can it be that the old Akron plan of church building was not as bad as we recently thought? How do we create an open environment that will enable an entire church to learn, worship and serve together? How does architecture enable and foster this understanding of the Christian faith?

I am aware that I have not offered new design plans or even suggestions for the architect, but I do hope that I have raised some questions and challenges for exciting new spaces. My questions are basic, I think, for architects and no less so for churches as they continue to explore their ministry and mission.

THE REV. JACK H. HANEY is Editor of *Curriculum Services* of the Division of Education and Publication of the United Church of Christ. Prior to this he served as pastor of local parishes.

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Calendar of Events

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Contact: Regional Director: Gary D. Meeker, (502) 585-5421

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Aug./Sept. 1987

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Date/place to be announced

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